

NEW WORLD PICTURES

presents

HUMANIDS FROM THE DEEP

DOUG McCLURE as Jim Hill
ANN TURKEL as Susan Drake
VIC MORROW as Hank Slattery
CINDY WEINTRAUB as Carol Hill
ANTHONY PENYA as Johnny Eagle
DENISE GALIK as Linda Beale
LYNN THEEL as Peggy Larsen
MEEGAN KING as Jerry Potter
BRECK COSTIN as Tommy Hill
HOKE HOWELL as Deke Jensen

Directed by Barbara Peeters
Screenplay: Frederick James
Story by Frank Arnold & Martin B. Cohen
Produced by Martin B. Cohen
Co-Producer: A. Hunt Lowry
Music Composed by James Horner
Director of Photography: Daniel Lacambre
Editor: Mark Goldblatt
Production Manager: Thomas Mann
Art Director: Michael Erler
Humanoids Created & Designed by Rob Bottin
Production Services by Marketing Communications Productio
Color
Rated R
Running Time: 82 minutes
Release Date: 1980

1

EXT. COHO STREET - DAY

The camera is on the back of a big Land Rover as it is driven through the streets of Coho, a small, well-kept fishing town in southern Oregon.

The truck turns a corner and we see the Coho Harbor.

The truck pulls up and stops in the parking area next to Deke's Pickup.

From the parking area, we see the size of the dock and harbor. Sport fishers, commercial fishers and crabbers of every size are packed together, and the area is vibrating with activity. Men are cleaning boats, mending nets, milling about on the dock. Every so often, we see the flash of a welder's arc as someone repairs a metal hull. Above the din we hear the sound of barking dogs. We see, on the boat nearest the camera, a big, mean-looking black dog. We notice dogs are chained to several other boats.

2

NEW ANGLE - PARKING AREA

JIM HILL and his brother TOMMY climb out of the truck. Jim Hill is in his mid-thirties, tanned and fit. He dresses in clean khaki shirt and new jeans, and, unlike most of the other fisherman, he does not wear a hat. The firm set of his jaw conveys pride, stubbornness and confidence, but there is no swagger in his walk. He isn't afraid of anything but he isn't cocky about himself either. When he speaks, he is usually laconic and businesslike, but his remarks are always intelligent and pointed. Although a loner by nature, he is in every sense a solid, dependable citizen - husband, father, one of the men on whom the future of the community rests.

TOMMY is in his late teens. He is dressed in jeans, T-shirt, and sneakers and he carries himself like his brother.

The Hills walk onto the dock, the camera dollying with them, as they walk down the dock to their boat.

The first boat they pass is the BUCKO, a typical commercial fishing boat, dirty, salt-sprayed, green and orange paint, a forward pilot house and a winch amidships. JACKIE JENSEN, a fat, blubbery ten year old, is sitting on the stern. He is eating a candy bar and he is engrossed in a comic book. As the Hills walk by, DEKE JENSEN, a big, burly guy in a sweat-stained shirt and dirty cap and with a stubble-covered face, steps to the side and dumps a pot of coffee into the water. He looks up and smiles at Hill.

T-2 Hill 3 feet away

2 CONTINUED

-73-

HILL
If somethin' else isn't scarin' the fish,
that'll do it for sure.

TOMMY
(jovial)
How's the beard, Deke?

As he talks, Jim Hill never stops walking.

DEKE
It's itching real good, Tommy.
We're in for a big run.

HILL
Don't shave that scraggy mess till we've
all filled our holds.

The Hills continue down the dock past the LANCER, one of the biggest
boats on the dock. While his three-man crew work on the boat,
HANK SLATTERY stands at the stern with his hands folded behind him
and surveys the harbor. Slattery is in his mid to late forties,
beefy and powerful, not one to mess with.

Deke: you got it.

HILL
(less cheerfully)
Mornin', Hank.

He salutes. There is some veiled hostility between them.

SLATTERY (no scratches)
Jim, boy. Perfect day, heh?

The HILLS reach their boat, the JEDEDIAH. It is a newer boat,
one that will accommodate commercial or sport fishing. (It should
look like a well-scrubbed version of Robert Shaw's boat in "Jaws.")

~~They climb aboard, but Hill stops and looks at the small sport fisher
moving up next to the Jedediah.~~

JOHNNY EAGLE, an Indian, enters. He is in his mid-twenties. He
wears a few pieces of silver jewelry and his black hair covers his
ears. His attitude is poised, confident, arrogant.

A big black mutt is scampering around at his feet.

SLATTERY
Well, damn near perfect.

2 CONTINUED

R 3.

HILL

Going out, Johnny?

EAGLE

Not enough fish out there to pay for my gas.

Eagle looks up at Slattery, then at Hill.

EAGLE

And if you get your cannery, ~~there'll be nothing left~~ inside of two or three years. *There won't be any thing left at all.*

ANGLE ON SLATTERY

SLATTERY

New canneries mean progress for towns like ours. *You and your people won't stand in our way.*

Eagle laughs at the irony.

EAGLE

That's what Custer said.

Slattery turns abruptly.

SLATTERY

Kick it in the ass, boys - there's salmon out there with Slattery marked all over 'em!

CUT TO:

3 EXT. COHO BRIDGE - DAY

Slattery's boat, the Jedediah, the Bucko, and several other fishing boats pass under the Coho Bridge and head for the open ocean.

EXT. MOUTH OF RIVER - DAY

The small fleet arrives at the open sea, and each boat heads off in a different direction.

DISSOLVE TO:

4 EXT. BUCKO DECK - DAY

Deke Jensen and HARRY FLYNN, one of his hands, are standing at the ~~base~~ of the boat. They are looking down at the net which is played out in the water beside the boat. Above their heads is the winch boom which supports the net.

~~Above the main deck, SMITTY, a wizened old man, is in the pilot house.~~

~~Jackie is sitting beside the winch engine. Unnoticed, he pats his stomach and sneaks off to the john.~~

ANGLE ON DEKE

Deke leans forward and squints into the water. His fisherman's sense tells him they have something in the net. He keeps his eyes on the water as he speaks to his son.

OKAY, Jackie DEKE
(without looking)

Okay, turn it on, Jackie. (He turns.) *over left shoulder*
Where's Jackie?
where are you Jackie?

CUT TO:

4 HARRY?

In the head: **INSERT** *on the steps to the Gallery facing R profile*

Jackie is pulling out a comic and candy bar that were taped to his tummy. Jackie is engrossed in "The Incredible Hulk" while he eats a ~~Milky Way~~. *candy bar rather than Milky Way. Clark Bar*

4A HB FULL SHOT - BUICK DECK
CU. Jackie

DEKE
looking over left shoulder

Come on, Jackie. Get on the wench! NOW!

Jackie is startled. He stuffs the comic book and starts to head for the engine. *off under surveillance*

He starts the engine. *Jackie*

O.K. Pop.

DEKE

(to Harry)

I think we got somethin'.

X5 **INSERT WATER**

We see the top of the net and the cork buoys which keep the net afloat. The buoys extend out from the boat in a semi-circle 20 or 30 feet wide. There is plenty of net to be hauled in. The buoys move toward the boat as the engine starts to haul the net.

CUT TO:

X6 **INSERT WATER, TOP OF NET**

The semi-circle is closing as the bottom of the net is dragged to the surface.

HC
cont.

HD
cont.

all
cont.

4C
cont.

4D
cont.

4E
cont.

4F
cont.
R 5.

75

7

BUCKO DECK

Deke looks at Harry. Then he looks into the water.

to Harry DEKE
(soft and tense with excitement)
We got a catch, Harry. Oh, Jesus! Do we have a catch.

X8

INSERT NET

(V.O. Harry)

Hope they ain't marked with Slattery. I'd hate to have to throw 'em back.

Most of the net is out of the water. The bottom of the net is now probably 15 or 20 feet beneath the surface.

4D - both hands on water. Searching for fish.

9

INSERT WINCH ENGINE

wheels - stop

The engine SPUTTERS and STOPS. Winch wheel moving slowly + stopping + shaking from strain.

Harry
You got that right

10

ANGLE ON DEKE BUCKO

MASTER JACKIE + Smitty
He looks angrily toward the engine.

Kid is reading comic leaning against port railing. Engine turns a page.

Harry opens up to
DEKE
Goddammit!

now what
Turns his head left opening up to cam

ANGLE ON JACKIE

He is ~~eating the last of his candy bar - even part of the paper.~~ *Reading a comic*
He jumps and drops the candy wrapper when he hears his father's voice.

He quickly unscrews the gas cap and looks into the engine.

JACKIE

Out of gas, Pop.

Out of gas? DEKE
(angrily) You mean to tell me
You're out here all day and you don't even check the gas in the goddam winch motor.

JACKIE

Sorry, Pop.

DEKE

Sorry doesn't get it. Fill it quick.
(to Smitty) NOW go on
and fill it up for me now quick.

(CONTINUED)

40
cont.

40
cont.

10E
cont.

cont.

10A
Cont

4D
Cont

4F

4G
cont.
R 6.

4H-

10 CONTINUED

12 *Meek Smitty
Smitty*

Smitty — DEKE *Smitty appears out of Pilot house on*
(continuing) *starboard*
Start the engines.
(to Harry) *Get the* *star charts*
Let's hook the net to the side.

Jackie crosses the deck to a compartment. *12* Smitty turns back to the pilot house. Harry and Deke grab for the net.

II

INT. PILOT HOUSE

Smitty tries to start the engine. We hear the STARTER MOTOR STRAINING, but nothing happens.

12

EXT. DECK - ANGLE ON JACKIE

BUCKO 12B
10 Jackie puts fuel can on engine - pauses gas puts can
He takes a gas can out of the compartment, kneels down and unscrews the cap.

FULL SHOT DECK

Deke
what the hell is happening

Smitty looks down from his perch in the pilot house.

SMITTY
No oil pressure, Deke. That damn pump finally gave out.

DEKE
Aw shit. Why me?

He pauses for a moment to consider his options.

12A Deke CU.
Suddenly, the winch boom which supports the net, begins to CREAK. The sound is all the more ominous since the engines are not running and the rest of the boat is in silence.

Everyone looks in amazement at the boom; then Deke looks into the water again.

X13

INSERT WATER - DEKE'S POV

The net is stretched tight into the water now. Whatever is at the bottom of the net is trying to dive and its strength must be incredible.

14

BUCKO DECK

Deke hears the boom begin to CRACK. He looks at Smitty.

DEKE
off cam. (to Jackie) *Help us over here.*
Forget that, *Jackie walks*

ANGLE ON JACKIE

Jackie puts can down
4 walk, into cam going down out of frame
11

cont

cont

cont
Pg 10

cont

cont

cont

1011 17 1714 cont. 102 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

He leaves the open gas can and runs toward the side, where Deke, Smitty and Harry struggle to haul up the net manually.

Smitty came out to help.

CLOSE SHOT

The net jerks back out of Harry's hands as he strains to pull it in.

HARRY

Feels like something's pullin it away as fast as we can haul it in!

DEKE

Come on, boy! Get further down. Reach over. Pull.

Deke gestures to the narrow catwalk between the pilot house and the stern of the boat.

JACKIE

(panicked)

Pop, I can't reach it.

DEKE

Do like I tell you! Gat that fat belly over the edge and pull.

Jackie gets up and reaches dangerously over the edge of the boat, clutching at the net.

EXT. DECK Full Shot of Boat

Deke, Harry, Smitty, and Jackie are straining to connect the net to the grappling hooks along the side of the boat. They hear the boom begin to CREAK once again. Deke looks up.

14C

DEKE

We gotta get the pressure off the boom. PULL!

All three pull as hard as they can.

Jackie loses his balance and falls into the net, which is still below the water.

ANGLE ON DEKE

He reaches for his son.

DEKE

(horrified)

Get me a hook!

(to Smitty)

Call Hill! We need help!

14E

14F

cont.

14 CONTINUED

Smitty scrambles toward the pilot house.

X15 SURFACE OF WATER, NEAR NET

Jackie pops up, reaches out his hands, and something pulls him under. He SCREAMS as he goes down.

16 * UNDER WATER

The boy is pulled down in absolute terror. He kicks violently at something just below the frame line.

X17 EXT. BUCKO DECK - INSERT GAS CAN

Smitty runs into pilot house EXIT CL - Enters CL running toward
Smitty knocks over the gas can as he dashes into the pilot house. *Pilot house*
MA Gas can falling

ANGLE ON DEKE, HARRY

They desperately struggle to haul in the net. The boat hauls down again.

X18 SURFACE OF WATER

Jackie pops to the surface again. The water around him is churning with activity and turning red with Jackie's blood. However, what is attacking Jackie is completely obscured by the grey ocean water. The look on Jackie's face is sheer terror.

JACKIE
Pop, help me!

X19 BUCKO - JACKIE'S POV

Deke extends his gaff toward the CAMERA as he tries to save his son.

DEKE
(screaming)
Grab it, Jackie, grab it!

X20 HARRY'S POV - WATER

He sees a couple of dark shapes streaking through the water toward the net. He turns away and runs for the pilot house.

X21 INT. PILOT HOUSE

Smitty is on the radio.

SMITTY
May Day! May Day!

There is no response.

(CONTINUED)

R 10/8/79

X21 CONTINUED

Shit.

SMITTY

Harry enters and grabs the rifle. *exits L*

X22 SURFACE OF WATER

Again, Jackie breaks the surface. There is blood around him. He is SCREAMING. He goes under.

X23 ANGLE ON DEKE

DEKE

Oh my God!

Deke steps back. He doesn't know what to do.

Harry enters the shot. He is carrying a rifle. He scans the water, locates the dark shapes, and takes aim. He hesitates as the dark shapes draw close to Jackie.

T-3 began here to end

X24 BUCKO DECK - DEKE POV

Jackie, his body mangled, struggles to the surface for the last time.

X25 DECK - ANGLE ON DEKE, HARRY

Deke sees Harry aiming the rifle. Deke grabs the gun as it goes off.

DEKE

Over east grey outlying Are you crazy? My boy's in there!

X26 EXT. - JEDEDIAH DECK - DAY

Jim and Tommy Hill on their boat, hear the shot. They look up. Jim picks up his binoculars and looks toward the Bucko which is a half-mile away.

Tommy faces bridge green fishing flies left hand with gloves Hill 3/4 away with Rsh net p

*T-2 Hill open 1/4 to L
T-3 Hill opened sitting turned Left*

Hill turned & went up bridge with binoculars Tommy following CL L hand on net

CUT TO: 90 below to

X27 EXT. - WATER NEXT TO BUCKO - DAY

Deke, crazed, begins to jump in, but Harry grabs him.

HARRY

Deke.....Deke, you can't do nothin'.

2/6 ant

cont

17 Cont. 26 Cont. 17-14 Cont. 10-14 Cont. Deke

X27 BUCKO DECK

Deke stares in shock. Harry is quietly petrified.

HARRY

We better cut the net loose and get the hell out of here.

Deke doesn't answer. Harry doesn't move.

X28

Smitty dashes out of the pilot house. He is holding the flare gun.

SMITTY

I can't get anybody.

Suddenly there is a violent jerk on the net as the unseen creature that was caught in it is freed by the dark shapes that come to its aid.

Now the netting piled on the deck shoots over the side and Smitty trips on it as it slides.

ANGLE ON SMITTY

As Smitty falls, the flare gun goes off in his hands. C Cam.

X29

2nd unit 30-14
INSERT - DECK, NEAR GAS CAN

The flare hits the gas can on the deck. The fire starts and races into the hold.

CUT TO:

30-14
2nd unit
EXT. BUCKO - BINOCULAR MATTE - DAY

The Bucko blows up.

31

26
EXT. DEDEDIAH - DAY

Jim Hill lowers his glasses. He and his brother watch the explosion. They are stunned.

CUT TO

32

OMITTED

FIXTURE
TOYS
V

about hills boots by front - Lt. Leg of chair
on sides heels bases to us wheels together

R 11.

33

33

33A

CUT TO:

INT. HILL LIVING ROOM - DUSK

We are FOCUSED on several toys which are arranged on the living room floor - two brightly-colored plastic fish, a plastic boat, a plastic octopus. A string is thrown into the frame. On the end of the string is a large, horseshoe-shaped magnet. One of the fish slides toward the magnet. CLICK. The piece of metal in its nose attaches to the magnet.

fishing reel left hand
Camera focused on child + loop of fishing line comes up in frame
camera crabs L-R + pans up
HILL (O.S.)

Gotcha!

We hear a BABY LAUGH.

The SHOT WIDENS. Jim Hill is holding a tiny plastic fishing rod and sitting cross-legged on the floor. His eighteen-month old son, JIMMY, is standing beside him. BARON, the family GERMAN SHEPHERD, is sitting at Jim's feet. SHERIFF SAWYER is seated in a chair, with a notebook to which he occasionally refers as he pursues his investigation. CAROL enters with a tray of coffee and snacks.

SAWYER

33D

A boat don't just blow up for no *pad in left hand pencil in right* reason at all, Jim.
camera K3 5 - hind him (33)

HILL

(disagreeing)

The Buckle leaked oil like a sieve.

Carol K3 15 puts tray on table R-L
takes cup left hand
X in front of Hill to
Archie turned out + on
SAWYER

Which would make it damn easy to rig an explosion. Big companies don't like to settle in towns *notebook then pencil in R-L front shirt pocket* where things like this keep happening. And there's some around here don't want *33A T-2 Carol late* a cannery.

Carol: What are you trying to say, Hank. You think
33E T-2 Hill
33B T-1
Hill looks at Sawyer. He realizes what Sawyer is leading to. *33B T-3*

33C

HILL

They were shooting at something, Hank. Something was scarin' them, and it wasn't Johnny Eagle.

33E

Do you think John
is involved in this
33B T-3

(CONTINUED)

continue

continued

continued

continued

continued

33

CONTINUED

ANGLE ON BARON

Suddenly, the dog raises its head and looks around. It senses something. It GROWLS. Dog moves R-L can pass 33

LIVING ROOM

Hill: What the hell's wrong with him? 33C

Hill, Sawyer and Carol look at the dog. Baron GROWLS again.

CAROL

What's wrong, Baron?

What's wrong boy, boy, here, here Baron 33A

The dog GROWLS.

HILL

(egging him on, like a kid)

Go get him!

Carol: Jim!

Hill x5 R-L out of frame 33

The dog turns to the front door. He continues to GROWL, long, low, threatening. He paces back and forth. He looks at Hill and claws at the door.

Hill and Carol look at each other. Then, they hear CLATTERING at the trash barrels outside.

CAROL

Raccoons?

Hill x3 back in + sits in chair

(unconcerned)

Probably.

33E T-3/4 Most Likely (Kisses her) (x10 to chair) Would you like some coffee? cuts

Hill opens the door.

34

INT/EXT. HILL FRONT YARD - DUSK

Over Hill's shoulder, we see the dog dart out of the house. The fog is so thick and grey that the dog disappears into it almost immediately.

Hill closes the door and turns back into the house.

CUT TO:

D for N

R 13.

35

35

Dog moves L-R

Dog comes out of house & to trash can & sniffs around
moves off cam pan L-R

EXT. BACKYARD, TRASH BARRELS - DUSK

The trash barrels are overturned and trash is scattered all about.

The dog runs up to the barrels, sniffs around them, and GROWLS.

couldn't see door

He runs out of frame with his nose to the ground. He is tracking something.

CUT TO:

36

36

EXT. PATHWAY TO BEACH - DUSK Dog enters L & C. D for N

The SHOT is TIGHT on the path. We are looking at a strange streak of liquid. It looks like the slick left by a garden slug or snail except that it is much wider. It is also fresh.

36A

We hear something running through the bushes. The dog enters the shot, stops, and sniffs at the slick. The animal GROWLS and runs down the path toward the beach.

36B

CAM: dog enters C & L to L & C cam pans R-C

The SHOT WIDENS to follow him. We see that the path is only a few feet wide. On either side of it, the trees, shrubs, and undergrowth reach off into the gathering blackness.

36C

The dog hurries along, stops again to sniff at the slick, which he is following, then runs ahead again.

BOTTOM OF PATH

36D

Although it is foggy and almost dark, we know we're at the end because we hear the OCEAN CRASHING nearby and the trees and brush seem to fall away.

36E

The dog RUNS INTO the shot and stops.

ANGLE ON DOG

36F

He senses that he is near his prey. He GROWLS. Then, like a very good hunter, he lowers his head and stalks forward.

BEACH

The dog moves slowly, cautiously, through the pea-soup. The OCEAN is CRASHING very close by.

(CONTINUED)

36

CONTINUED

The dog stops. He sniffs at the sand, which is covered with the slick. It looks up. looks left, then right. He GROWLS again.

Suddenly, he sees his prey. He bares his teeth and leaps out of the frame.

37

MONTAGE OF QUICK, CLOSE SHOTS D for N

As the dog flies through the air, something which is obscured by the swirling fog grabs him out of the frame.

The dog's vicious growl immediagely turns to a strong whine.

Add for a dissolve

CUT TO: *Baron*38 *38* EXT. HILL'S BACK PORCH - DAY Dolly shot

opens door C Sees
Carol steps out onto the porch. She puts a large, red dog's dish down, expecting the dog will come running. He's always there in the morning. She looks toward the dog house.

INSERT

POV - Pan Shot of the Yard. Camera stops in the various places where Baron hangs out.

Ad Lib Carol. Come on Baron
Come on Baron (whistles) slaps left hand on thigh
Baron (moves forward) looks left where are you
Come on Boy stops
What is it CAROL?
Come on, you lazy thing. Baron.....
Come on.....Chow!

BACK PORCH

Carol looks around the yard. She takes a few steps off the porch.

CAROL

Baron!

She's puzzled. This is very unusual. She turns toward the kitchen door.

turns L to house CAROL
Hey Jim, come here! *a minute*

CUT TO:

39. EXT. BACK YARD - TRASH BARRELS - DAY

Jim and Carol come around the side of the house and approach the trash barrels which have both been knocked over.

approaching trash cans can fight on floor on trash can
JIM

Honey, he probably just.....

kneels at hand alone

Hill bends down and picks up one of the barrels and sees something strange.

Trash is all over the place and a dried slick covers the barrels and the yard.

BACK YARD

Hill kneels down and touches the slick.

CAROL

What do you think?

Hill examines it.

HILL

I don't know. But this stuff is strange. I've never seen it anywhere.

slipped down alone

His eyes follow it toward the path.

Seems to go off that way.

CAROL

Let's follow it.

Hill: O.K. x his left hand while Ling L- looked at Reg. hand.
CUT TO:

40

EXT. WOODS - DAY

404 Series of dissolves and crossovers
405
406
CA: Feet shine pan up to see them all L-L
Jim and Carol are walking down the path to the beach. The path looks much different now. The fog is gone. The sky is blue. The sun is filtering down through the trees.

Jim and Carol ad lib their calls for the dog.

BOTTOM OF PATH *workhand*
R-C-L

As they reach the beach, they slow down and stop. Then they see it.

Hill
I don't like this he's been in some
Kind of fight
Carol
How you think he's been hurt?
Hill
I don't know.

(CONTINUED)

R 10/8/79

40

CONTINUED

40D

40E

HILL

Baron (whistle)

Come on baby

HILL

Baron Baron (whistle)

Carol

HILL

Don't look, baby. (He holds her).

(cut this line played the action)

He takes a few steps forward. Holds Carol

41

BEACH - JIM, CAROL, DEAD DOG Oct 10 Wed

7

Insert

Their dog lies dead on the beach. The sand around it is stained with blood. Flies buzz around it.

CAROL

Jim.....why?

omitted

JIM

I don't know, Honey.

I don't know...

Hill RT hand around her head left arm around her waist both into camera
cut to: see arms in shot
yacht around
ward

42

EXT. PARKING LOT NEAR DOCK - DAY overcast day

42

Hank Slattery's pickup truck backs up to the CAMERA and the tail up is dropped. cases of Oly beer in back of truck

Slattery in truck gets out in no rush Moore in truck coming up ramp. Sam Lawler, JIMMY SOUZA, JAKE POTTER, and DICK MOORE are riding onto block into camera in the back with about 50 cases of Olympia beer.

Sam Lawler is a skinny, middle-aged fisherman. He is wearing fisherman's khakis. Jake Potter is a big, mean-looking guy; he is dressed like a logger. Dick Moore, the owner of the local bar, is nearly six five and all muscle; he has a full black beard.

unload truck

The guys are in a fine mood. Jimmy takes a can of beer, shakes it up and pops it at Potter. Potter covers his face and LAUGHS. Souza takes the rest of the beer, chugs it, and crushes the can in his hand.

POTTER

We'll we pissing rivers tonight, boys.

unloading truck

SOUZA

He'll, screw the festival with wives and kids. What we need is a little private party. All this booze and a few of them hot numbers from over Gads County.

Humbolt

POTTER

(grinning)

Shit, Jimmy, ole Jenny find out and she'd use your ass for salmon bait.

stalking out

(CONTINUED)

42

CONTINUED

They all LAUGH.

LAWLER

His ass? Hell, the fish would migrate to Alaska.

Moore piles four cases into Potter's arms. Potter is so strong he holds them all with one hand while he pops open one of the cans in the top case. Moore slaps Potter's hand.

MOORE

Knock it off. My wife said she'd kill me if we opened one can before festival starts.

POTTER

That's easy enough. Let's open ten or fifteen.

They all LAUGH

SLATTERY

Come on, boys. I got ice meltin its ass off in the hold. Let's go.

Slattery turns toward the dock. Souza and Moore load up with cases of beer and they all follow Slattery.

They walk from the parking lot, past the fish company, toward the dock.

NEW ANGLE - NEAR FISH COMPANY BUILDING

All five are laden down with beer cans and swaggering along like they own the town.

SLATTERY

Let's not have a bunch of loose lips about where we put this beer, okay?

MOORE

Yeah. We don't want a disappearin' act on it before the festival begins.

POTTER

Really! Then I probably should stand guard on it.

SOUZA

No way!.

Look for Slattery SR

We do not see him
dog

CONTINUED

every one stops
he has 25
cont.

✓
P.2
W.2
G.2
B.2

(42)

CONTINUED

R 18.

In sect dogs

As they round the corner and come into sight of the dock, Slattery stops dead in his tracks. Potter stops talking. The others bump into Slattery and Souza drops two cases of beer.

Slattery stops and sees dead dogs

SOUZA Souza runs into Potter

Hey, ass ho.....

All five men are shocked by what they see.

43

INSERTS - BOATS

Several of the watchdogs lie dead at the end of their chains, their necks broken. On other boats, the chains are broken off, the dogs gone, leaving signs of violent struggle. The slick that we saw at the beach is smeared over the boats.

SOUND OF DOG WHINING.

T-1 everyone shifted for S look

(44)

PARKING LOT NEAR DOCK

to his R looking behind

Slattery turns to see Johnny Eagle's big black mutt wandering free.

SLATTERY

(very quietly)

Boys, we got a problem.

CUT TO:

45

EXT. - COHO TOWN HALL - NIGHT

The Hills arrive in their intercontinental

The CAMERA is FOCUSED on a large, brightly-colored banner hanging in front of the town hall. The banner reads: WELCOME ONE AND ALL TO THE 75TH ANNUAL COHO SALMON FESTIVAL.

NOVO
to the left
The CAMERA TILTS DOWN and we see the townspeople pouring into the hall. It is a large festive crowd. *L-R front of door Mayor first stop left while top a little Rt.*

The men are all clean-shaven, wearing fresh shirts and trousers, an occasional sport coat and string tie. The women are wearing dresses or skirts or blouses. Everyone looks fresh-scrubbed and ready for the big night. The sound of good BLUEGRASS MUSIC is rolling out of the hall.

Car pulls into space They get out
1 couple go in 3 kids run out
L-R
ANGLE ON JIM, CAROL HILL

she is in front of him L-R to be up arm of Hill
Jim and Carol are in the middle of the arriving crowd. Carol, as always, looks lovely. Hill's hair is combed neatly, and he is wearing a sport coat over his white, western-style shirt.

at hand shake
They climb the town hall stairs and stop to greet MAYOR THORPE and HIS WIFE.

Jan
Thorpe is wearing a ~~ruffled~~ three-piece suit. He is in his sixties, paunchy and balding, and he looks like the sort who was elected mayor because there wasn't much else for him to do in the town. His wife is of similar age and build, and she's wearing a bright orange corsage.

large front long hair with bk on at L

copy 20
49

R 10/30/79

R 19.

R 10/8/79

46

PARKING AREA

46

We can still hear the BLUEGRASS although it is now SOFTER.
An ~~old~~ Chevy pulls into the parking lot and four kids get out.

driving R-L to Cam coming in parking lot, parking R-L
Tommy Hill has been riding in the back seat with his girlfriend *sitting close*
LINDA BEALE. She has short, brown hair, open, honest features, and
a well-endowed body. She is wearing a pastel sundress ~~that accents~~
~~her deep, health tan.~~

In the back they sit up when the car pulls up
~~They are riding~~ with JERRY POTTER and PEGGY LARSEN, who are both
in their late teens, healthy all-American types. Jerry looks like
a football star, Peggy like a prom queen.

Tommy gets out as Meehan Kicks down back
Tommy offers his arm to Linda. She accepts and they start to walk
toward the town hall.

LINDA

(over her shoulder to the others) *she turned*
C'mon, or we'll miss the dancin'.

TOMMY

And the beer.

Tommy and Linda EXIT the shot. *CR*

Peggy starts to follow. Jerry grabs her gently by the arm and
she turns to him.

JERRY

To hell with the beer. *sits on back end of truck*
puts her on left knee he is proud
she faces him

He produces a shiny silver flask from his sport coat pocket.
He offers it to Peggy. She takes the flask and takes a whiff.

Peggy
Hey what's this? Gin?
You remembered.

She takes a long swallow, enjoys it for a moment, then begins to
cough violently. The booze is too much for her.

Jerry laughs. *drinks*
They Kiss

CUT TO:

(CONTINUED)

CONTINUED

Jerry seems amused. He takes a swig and offers her the flask once more. Even though she's still coughing, she manages to get the flask to her lips. Miraculously, the second swallow makes her stop coughing. She takes a deep breath and smiles at Jerry.

PEGGY

Not bad.

JERRY

(seductively)

You're not bad either.

He puts his arms around her waist. They kiss, then they turn and head for the dance.

CUT TO:

47

~~EXT. FRONT OF HILL~~
~~INT. TOWN HALL - FOYER - NIGHT~~

~~(H7) Hills greet Mary~~

*Mary first step
 Jerry ground to R of Mary*

~~The BLUEGRASS MUSIC is much louder. People are walking in through the foyer, and through the swinging doors which lead into the auditorium.~~

~~*Top step in front of doors*~~
 In the foyer, Carol stops to talk with one of the local ladies, MARY SLATTERY, Hank's wife. She is a natural blonde in her early forties and just the wrong side of voluptuous. She is wearing a powder-blue double-knit suit.

1st step
 Hi, Mary.

CAROL

*where he going to go duck hunting again
 (Hill) on lower level
 I just lost my leg!!*

HILL

Where's Hank?

*Carol comes around each other steps
 at hand shake with Mary*

MARY

(annoyed)

God only knows. Him and his boys took off about twenty minutes ago.

*couple going in door
 Hill*

THE BLUEGRASS STOPS. We hear a SHORT FANFARE.

(CONTINUED)

Cont.

CONTINUED

A small line graph with a jagged line showing an overall upward trend. The line starts at a low point, rises, dips, rises again, dips slightly, and then rises to its highest point.

R 10/30/79

R 22.

THORPE

Thanks, folks.

(pause) Jo Williams

Now, before ~~William Holm~~ and
her White Water Boys get goin'
again, I want to introduce a few
important visitors to this year's
festival, and they're people
you're gonna' want to listen to.

Folks, from Canco, Incorporated,
let's welcome Mr. Charles Borden, *+ His special assistant*
Mr. James Edwards, and Dr. Susan
Drake. *The President*

The mayor starts to applaud.

borden steps forward
mayor backs to cl of Gario player

ANGLE ON BORDEN, EDWARDS, DRAKE

The three people are ~~standing near the front of the crowd.~~*sitting on stage cl**DEB M**B F**bags to au*

BORDEN is in his early fifties. He is portly, balding, baronial.
He dresses casually in poplin slacks and expensive cashmere
sweater. *blue blared buttoned one double*

JAMES EDWARDS is slender, in his thirties, with ~~slicked-back~~
~~black hair and horn-rimmed glasses.~~ *buttoned one*

SUSAN DRAKE is dressed neatly in a skirt suit. She is in her
early thirties, an attractive, athletic-looking woman whose
attitude bespeaks self-assurance, intelligence, and urban
sophistication. *unbuttoned suit coat*

FULL SHOT AUDITORIUM - JIM AND CAROL

*48E**U. Hill / Carol*

CAROL

Here comes the pitch.

Jim gives her a look.

The APPLAUSE begins slowly, almost half-heartedly. It is polite and
reserved, unlike the raucous, friendly applause for the mayor.

ANGLE ON SLATTERY'S

with Carol reactions

Hank Slattery looks around. He seems annoyed that the people near
him aren't applauding loudly enough. He looks at his wife. She is
hardly making any noise at all. He extends his hands in front of
her and claps more vigorously as if to say "this is how it should be
done....."

(CONTINUED)

cont

cont

cont

cont

R 10/8/79

R 10/30/79

R 23.

48

CONTINUED

ANGLE ON BORDEN, EDWARDS, DRAKE

Borden
Borden raises his hands for quiet and the audience complies quickly. Edwards and Drake step back into the crowd.

BORDEN

Thanks, folks. Really.

Borden, we sense, is almost too friendly.

BORDEN

48D(continued)

Before the fun starts, I just want to say that we at Canco are one hundred percent behind you and your town. And we're here to promise you that our cannery'll be the best thing to happen here since God made the river and the ocean.

*at hand
preserving*

ANGLE ON SLATTERY

Slattery wife to his pt. Moore behind them
He CLAPS loudly and prompts everyone to APPLAUD, but the APPLAUSE doesn't last long. *applauding too*

ANGLE ON BORDEN

After the APPLAUSE DIES DOWN, he continues.

BORDEN

Nayd
We'll bring jobs to Coho - jobs for every fisherman who's been sunk because foreigners are scooping up the salmon not twelve miles from our docks.

He hits a raw nerve and the APPLAUSE is LOUD and LONG. Borden smiles. He's pleased with himself. He's going over well.

BORDEN

2 hands (continues)
And... we're going to increase the catch!

The crowd MURMURS. The people are surprised and impressed.

Borden gestures to Drake. She stands.

BORDEN

me pointed finger
Yes, I hear murmurs of wonder. Well, folks, Dr. Susan Drake, a fine little lady professor with a deg. from Stanford...

Drake gives him a dirty look for that remark.

(CONTINUED)

R 10/8/79

R 10/30/79

R 24.

48 CONTINUED

BORDEN

(continues)

... has been conducting research at our labs upstream for the last seven years. She says they've got the handle on how to make salmon grow bigger, faster, and twice as plentiful!

PU fist fist

2 fingers

ANGLE ON MAYOR

He had known about this announcement.

MAYOR

(shouting)

Now that's news to celebrate! That kind of news is what we want to hear! Start up the music. Let's get on with the dancing!

so let's get on with the dancing + have a go

turns to go Jo has turned around + begins music

CUT TO:

major claps + moves toward band

49 INT AUDITORIUM - NIGHT

49 49A shot

An hour or so later, the party is going in full swing. The White Water Boys are playing. People are dancing in the middle of the hall. Others are crowded around the bar and the buffet.

Jimmy and Peggy on SL

ANGLE ON BAR

Lawler, Souza, and James Edwards are standing at the bar. They are all drinking. The conversation is going full bore.

SOUZA

The foreigners are supposed to take nothing but hake, but them bastards take everything they can catch.

LAWLER

Ain't that the truth. They're destroying our fishing grounds and our government's solution is to cut down our fishing season. I tell you, it just ain't right.

CUT TO:

cont. pg 28

R 10/8/79

R 10/30/79

R 25.

49
Cont
49

~~DANCE FLOOR~~

~~A DIFFERENT TUNE is being played. Some time has passed. It is a DANCE. Hill and Carol are dancing together. The call comes to "CHANGE PARTNERS." Carol finds herself on Borden's arm. He smiles. She nods but is not overly friendly.~~

~~Hill takes Dr. Drake as a partner. She isn't enjoying the dance too much, and it shows. He is simply being friendly. She flashes a phony smile which is gone in an instant. Hill sees it and gets the message.~~

~~CORNER OF ROOM~~

~~Jerry and Peggy are holding hands. Jerry finishes his beer and looks into Peggy's eyes. As if on signal, they both turn and slip out of the hall. Jerry is grinning like a fool.~~

*leaving steps
going down
harp*

~~ANOTHER CORNER~~

~~49B
Sheriff Sawyer and the Mayor are in close conversation.~~

~~SAWYER~~

~~... every damn watchdog on the dock,
torn to pieces. Except for Johnny
Eagles'.~~

~~Thorpe shakes his head.~~

~~MAYOR~~

~~Yeh, that's what Slattery was saying. Do
you have any ideas?~~

~~SAWYER~~

~~No, I haven't come to any conclusions yet.~~

~~MAYOR~~

~~It seems that Slattery has.~~

~~BAR~~

~~Slattery, Dick Moore, and Jimmy Souza toast with their beer cans.~~

~~SLATTERY~~

~~Score a touch down for the good guys.~~

~~They all LAUGH and drink.~~

~~DANCE FLOOR - ANGLE ON TOMMY, LINDA~~

~~A SLOW DANCE is being played. Tommy and Linda are dancing very
close, very romantic.~~

(CONTINUED)

49
Cont
pg 87

FOOD TABLE

The ~~SLOW~~ DANCE is heard in the background. Several people are milling about the food table.

Dr. Drake ENTERS, ^{Carol gives her} ~~takes a plate and loads it with potato salad and cold cuts. Carol, who is now helping to serve, gives her a generous serving of salmon.~~

DRAKE ^{moving down table to Carol}
Thank you. ^{Carol hands her a plate at hand - R}

CAROL
We should be thanking you for the work you're doing. Jim tells me he's taking you and your group out for a little pleasure fishing tomorrow.

Drake starts to turn away. ^{T-2 Drake put out his line in}

Hill ENTERS the shot. He is drinking a beer and munching a piece of chicken. ^{Hill moves L-R to Drake}

HILL
I've picked out a fishing rod for you for tomorrow.

DRAKE
That's sweet of you. ^{Slattery moving down to get Hill & H}

SLATTERY
Hey, Jimbo. What do you think of what this gal's doin'?

^{SO K dish shot}
HILL
I'll believe it when I see it. ^{Slattery moves back up}

DRAKE
You'll see it. ^{Get reaction from Drake to dog scene}

STAGE - ANGLE ON BAND LEADER

He steps to microphone.

LEADER
Time for a good old change partners!

FULL SHOT AUDITORIUM

The CHEER goes up. Everyone loves this tune, the people hurry to dance.

FOOD TABLE

Hill gestures to his wife. Carol crawls under the table and they rush out to dance.

Slattery looks at Drake. She looks away.

Mary Slattery ENTERS and grabs her husband by the hand.

(CONTINUED)

49 cont.
R 10/8/79

R 10/30/79 R 27.

50

CONTINUED

MARY

C'mon honey, dance this one with me.

CUT TO:

FULL SHOT AUDITORIUM

Almost everyone is dancing. It isn't a square dance. Everyone dances with a partner and stomps about. It's almost a polka.

ANGLE ON SLATTER, WIFE

They are dancing, but they don't look like they're enjoying themselves.

ANGLE ON TOMMY, LINDA

They haven't taken their eyes off each other all night.

CUT TO:

SOM INT. OF JERRY'S CAR

He and Peggy are into some very heavy petting. *lying in back seat of truck*
Jerry & Peggy are
A shadow crosses their car. Peggy stops. We hear crunching in the gravel. *blown here asshole* *what are you doing where the hell*

sitting up
JERRY PEGGY
~~You hear something?~~ *What was that?*

JERRY *What?*
~~No...no...nothing. (He reaches over and turns the radio up and goes back to groping.)~~
There was some thing out

CUT TO

49 cont.
ANGLE ON JIM, CAROL

They are spinning around in each other's arms and having a helluva time. As they swing past us, Hill glances toward the entrance which is off camera. He does a double take and stops.

The Slatterys dance into the shot, bump into the Hills, stop, and look toward the door.

The shock begins to spread across the faces of Jim Hill and the women.

FULL SHOT - DANCE FLOOR

(CONTINUED)

cont.

50

CONTINUED

We don't yet see the entrance. Very quickly, everyone stops dancing. There is an audible GASP. Everyone looks toward the entrance. The MUSIC DIES DOWN.

506

ENTRANCE ANGLE ON JOHNNY EAGLE

Eagle is standing there as the doors slam shut behind him.

He has his dog cradled in his arms. The animal is dead. Its throat has been cut. There is blood all over Johnny Eagle's shirt, trousers, and hands.

FULL SHOT DANCE FLOOR

506 Slattry + hills dancing slattery also stops so does everyone
Johnny Eagle walks straight up to Slattry. He extends the animal as if to show it to Slattry. *Moore at table with girl C facing cam.*

EAGLE

(angrily)
Somebody killed my dog, Slattry.
You got any ideas?

T-1

That's a coincidence 506
Slattry
Somebody killed seven dogs on the dock last night. You got any ideas?

EAGLE

I don't kill dogs to get what I want.
I'm going to put an end to this.....

He lays the dog on the floor and people step back all around.

EAGLE *said this speech almost as written 506 T-4*

(continues)

How we're going to go to court. Next week, I'll file suit for the return of all Indian lands along the river. We're going to stop that cannery, I'm going to Slattry. We're going to protect our tribe's fishing rights but we'll do it by the law, your law--not like pigs and butchers slaughtering defenseless creatures.
506 T-2
Go in to stop your cannery Slattry
506 T-2
Moore? get him out of here?
drag him out
Potter takes dog out R

SLATTERY

Boys, this breed hasn't been invited, and he's upsetting the people.

50F

insert if dog
Moore? get him out of here?
drag him out
Potter takes dog out R

(CONTINUED)

Cont.

Cont.

50

CONTINUED

Dick Moor comes up from behind. Johnny, grabbing his arms and dragging him to the doorway. Slattery steps toward the doorway and then turns away.

SLATTERY

1st sent 534
~~Souza, remove that animal.~~ Sorry, folks, *to the prison*
~~about the~~ *get rid of this animal 534 T-1*
~~T-3 Souza, folks go on back~~ *to the prison* *go on with the party now*

50 Moore pulls Johnny outside.

EXT. NIGHT

50A
~~Slattery, you small-minded bastard!~~ I'm *Moore holding 50A*
~~sick of your cheap ass messenger boys!~~ *at hand holding 50A*
~~face me like the man you pretend to be.~~ *looking earn it.*

EXT. NIGHT

SLATTERY (steps outside -

(quietly) *John* closes door)

I'm gonna' tell you one last time, ~~breed~~ *pt left hand*
 Get your drunk ass out of here, before I
 kick it ~~between your shoulders.~~

JOHNNY
~~You shouldn't let your mouth write checks.~~ *come on*
~~your tired, fat body can't cash.~~ *meat*
~~callin' your ass, Slattery!~~ *90*

T-2 T-2
 Suddenly, Dick Moore grabs him from behind.

SLATTERY

(his eyes glaring)

Let him go. You think I can't take ~~this~~ *him?*
~~punk? Well, do you?!!~~

DICK

(quietly)

I know you can.

SLATTERY

(starts to turn away)

T-4 *know what T-3* *hand pictures*
~~I know that, too, but how you gonna' convince~~ *here T-3*
~~a dumb Indian?~~

Let him go *turn to his left*
 Just then he swirls, catching Johnny full on the jaw, sending him down.

SLATTERY

50B
~~And if you get up, I'll break you.~~ *come on*
~~You get up and see kill you.~~

Johnny's fist goes up, smashing Slattery in the gut, and the fight is on.

(CONTINUED)

50

CONTINUED Eagle on the ground left side
 (50) Kicks him with his leg into stomach his groin
 Eagle flies at him, BANG!! He scores with a right that knocks
 Slattery on his ass. turning to his right into Moore - ^{Kick +} ~~at~~ ^{left} ~~back~~
 Slattery rolls to his feet. Eagle straightens his hand into a
 hard, flat plane and jabs forward viciously. He catches Slattery
 squarely in the solar plexus and ~~knocks the wind right out of him~~
 Moore, ~~ret. hit round house~~ Eagle ducks ~~at~~ into stomach left sends Moore back
 Slattery ~~steps forward~~ ^{Slattery steps forward} hits Eagle he falls
 Slattery BELLOWS in pain, but charges toward Eagle and lands a
 left hook.
 and rolls toward cam

CUT TO:

51

EXT. FRONT OF HALL - NIGHT
 Collect Souza, Lawler, Slattery & L
 Souza, Potter, and Moore come out to cheer Slattery on. Jim Hill,
 Carol, Tommy, and Linda also rush out. As the light goes on, more
 townspeople emerge.
 Eagle rolls toward camera one + to knee Slattery follows left Kicks
 Slattery and Eagle square off again. Neither of them pull an punches. ^{German}
 Eagle falls and rolls again charging direction going ER rolling up h
 ANGE ON SOUZA, POTTER, MOORE knee again
 Potter runs forward to help Slattery. Dick Moor catches Eagle off
 guard with a vicious swing that knocks Eagle to the ground.
 Eagle grabs one of Potter's legs and twists as hard as he can.
 Potter HOLLERS and goes flying into the kids' vehicle.
 Slattery's 2nd Kick cam dollys L-R holding on action
 Eagle changes directions with slattery following ^{up} u c

JERRY AND PEGGY'S CAR (50L)

Potter is slammed up against Jerry's car. Jerry and Peggy stop petting.

PEGGY

~~I knew I heard something. What~~

Jerry clears a spot on the window as Potter is coming back up facing
 the car. Their faces meet. he ducks and the guy behind hits Jerry
 Potter comes up grabs the guys and shoves him off camera ^{at} follows
 Megan closes back end.

JERRY

Peggy (51) following 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 Jerry, Jerry What's happening

PEGGY

What are you doing? Oh, nothing

Just then Potter is pulled back into the fight.

CUT TO:

Cont

50C
Cont

R 31.

^{Potter} Eagle gets up to face Slattery, Souza, and Moore. ^{2 grab & hold him} Slattery comes at him first and - POW - Eagle gets in one good shot before Moore and Souza fall on him. Eagle fights off Moore and Souza, but doesn't see Potter wind up and hit him a shot in the belly that takes the wind right out of him. ^{RT to stomach} ^{another RT to stomach}

SOUZA standing CL of Potter
Tear his cheeks!

MOORE
Yeah. That'll keep him quiet.

Moore grabs the Indian's head and Slattery, ^{starts for it when Hill moves for Moore} with both hands, takes one of Johnny Eagle's cheeks. The object is to split the flesh at the corner of the mouth and tear the cheek all the way back to the ear.

^{51C} ^{2 shot earlier Linda}
ANGLE ON CROWD WATCHING ^{Carol}

Hill shakes his head. He hates like hell to get into the fight, but he strips off his sportcoat and runs forward. ^{Jim look out} ^{Reacting to fight}

On reflex, Tommy goes after him.

FULL SHOT FRONT OF TOWN HALL

⁵¹ Hill pulls Souza off. ^{hits Moore RT Moore falls back into car}

Eagle pulls Potter & throws him DCL toward Slattery. Jake Pottery punches Hill, Hill counters with a haymaker that lays out the logger.

^{turns back to Slattery and slattery swings with RT Eagle blocks with left} Souza lets the Indian loose and comes at Hill with fists flying. ^{and hits with right sending Sloan into car.} Eagle springs at Slattery and punches him hard in the jaw.

Tommy flies into Moore, and they both go down in a heap. ^{Souza sending him L to ground}

ENDING ^{ending Potter DCL Souza CL} ANGLE ON PORCH ^{Tom Hill} ^{backed down -} ^{backed against}

Jerry Potter comes running out. He is tucking in his shirt.

JERRY
Who's fighting?

^{CU} ^{Tommy.} LINDA

That's all Jerry needs to know. He races into the fight.

(CONTINUED)

51 CONTINUED

ANGLE ON JERRY, JAKE POTTER

JERRY
Hang on, Tommy!

As Jerry approaches the fight, Jake Potter is standing up. Jake sees his own son. He cracks Jerry with a backhand, and Jerry hits the street.

CUT
POTTER
Don't ever fight with your old man.

People are still crowding out to see what is happening, Sheriff Sawyer among them.

51A ANGLE ON SAWYER

Eagle ready to swing with right moving R

He pushes his way to the front of the crowd.

2 kids facing each other moving L R pushes left + goes to hit

SAWYER'S POV - THE FIGHT WITH *2*

51D fighting extra + potter

Hill hits Souza a shot that lifts him off his feet, and Souza gets up

Slattery is back swinging and connects with one to Eagle's chin. Eagle counters with two POW! POW! Slattery reels back

back, but winds up ready to strike back. *51E* C.U. Slattery

Right hand in air TWO GUNSHOTS RING OUT and everyone stops in mid-motion.

ANGLE ON SHERIFF

He is holding his gun.

T-4

SAWYER
8 right boys make about a crowd.
I'd say that's about it. *3* Otherwise, I'll have to arrest you boys for makin' a scene. *2* Now pick yourselves up and go home.

FULL SHOT - FRONT OF TOWN HALL

The men draw away from one another. Slattery wipes the blood from the corner of his mouth. Hill walks over and helps his brother up. Eagle looks at them.

(CONTINUED)

51 CONTINUED

EAGLE
Thanks, Hill.

HILL
I'll send you a bill in the morning.

CUT TO:

52 EXT. JEDEDIAH - DAY

52

52A

A52

*tom same volume Sc 75
But he's gloves on his hat*
The SHOT is TIGHT on a bait fish as the hook goes into his back. The fish wriggles and squirms. The SHOT WIDENS. Tommy Hill is putting the hook into the fish. He has a black eye, and he looks rather beaten up.

Yellow bracket on left name
Charles Borden is sitting in one of the fighting chairs. Susan Drake is in the other, James Edwards is sitting behind Borden.

The Jedediah is steaming across the open ocean.

BORDEN
(to Edwards)
I hate baiting the hooks.

*pages line back over
to shoulder for
Edwards to bait hook*

Drake is screwing a filter onto the lens of her camera. She looks up, unaffected by the fish.

DRAKE
(sarcastically)
Some fishermen.

sitting with right foot up

- T-5
ANGLE ON HILL

He looks down from his perch on the bridge.

HILL
- T-1 & T-2
They'll be feedin' near the bottom, Tom. Bro.

JEDEDIAH - DECK

Right.

TOMMY

Tommy takes the rod and plays some line into the water.

DISSOLVE TO:

52C *all
Hill*

*more: L. Fred
master was
AR 4222*

ent

Cont.

R 34.

53 EXT. LONG SHOT JEDEDIAH - DAY

A large salmon comes out of the water at the end of the fishing line. James Edwards is landing it.

We hear AD LIB shouts of congratulations echoing across the water, mostly from Borden and Tommy.

CUT TO:

Cloudy - out lying fog
54 JEDEDIAH BRIDGE

Tom Borden up deck in not visible
54 Drake is sitting beside Jim Hill on the bridge. They are both looking down onto the main deck where the other three can be seen.

Edwards holds up the fish which is still twitching on the end of the rod. *It's nice - a big one*

EDWARDS
The first one of the day!

DRAKE
And it only took you two hours.

HILL
(sarcastically to Drake)
You'll change that though, won't you?

She turns to Hill and smiles. She understands his skepticism and his sarcasm.

DRAKE
I'll try.

INSERT FISHING ROD AND REEL

One of the stern reels begins to SING, a thrilling sound. Something big - very big - has taken the bait.

55 JEDEDIAH DECK *Coverage on next page*

The wire line is racing into the water and Borden practically flies into the fighting chair. Now he's going to get his shot at the big one!

(CONTINUED)

*AB 6177
Borden
Jim*

cont

55

Borden getting a can out of a chest

52C cont.

Borden's surprise at the look
Edwards' surprise at the look

R 35.

55

CONTINUED

55B

Whire of the reel

BORDEN

Let me at that fish!

EDWARDS

(excited)

Sounds like a whale!

Tommy jumps to Borden's side. Tommy is a pro at coaching city slickers in the fighting chair.

TOMMY

Tighten the drag before you start to reel.

T-3, T-5

We can practically see the cramps in Borden's hands and fingers as he cranks the reel. The reel slips sideways and is almost pulled from his hands.

The muscles and tendons in his wrists and forearms seem to stand out like cords.

Sweat is pouring off his face, which is beet-red from exertion. His expression is grim, determined. Edwards is practically beside himself with excitement.

EDWARDS

C'mon, Charlie ... Mr. Borden!
Don't give up now.

Hill is looking down from the bridge.

HILL

Reel slow and steady.

Tommy, holding the gaff, is standing at the stern peering into the water.

TOMMY

Keep the rod straight up. You bring it down, we may lose him. He's big.

Dr. Drake is also standing at the rail beside Tommy. She is peering into the water and holding her camera ready.

55F

52D

55C

Reel it in
steady and
slow
each time
include

Cont

Cont

cont

55
cont.

55B
cont.

55F
cont.

R 36.

56 INSERT WATER

The creature at the end of the line is only about ten feet from the boat. We can see a large, dark shape, not much else.

57 ANGLE ON DRAKE

She leans forward and squints into the water. Does she think she sees something more than a fish?

She raises her camera and takes two or three pictures. We hear the MOTOR DRIVE advance the film each time she snaps the shutter.

JEDEDIAH DECK

Tommy brings the gaff down toward the water.

Borden looks like he's ready to burst.

TOMMY
Keep it up. We're almost there.

ANGLE ON DRAKE

She is certain she sees something unusual now. She raises her camera and FIRES off several more photos.

ANGLE ON TOMMY

55D
He's a monster - T6

He is totally wrapped up in the catch. He has the gaff in both hands and he's peering into the water.

59B

TOMMY
Easy - easy now, Mr. Borden. It's close -
a few more.....

-T4
He hesitates, as though startled by something.

58 WATER - TOMMY'S POV

Tommy can now see the dark shape of a fish-like creature, distorted by the choppy, grey ocean water, struggling at the end of the line.

Then, he sees another creature streak past.

(CONTINUED)

cont.

cont.

cont.

cont.

55
Cont.

55B
Cont.

59B
Cont.

55F
Cont.

NEED:

R 37.

P/L - L → R

→ action in H₂O
for Drake's Cam

P.O.

58 CONTINUED

The larger creature stops briefly near the hooked creature, then both swim away. The movement underwater is so fast that only dark blurry shapes can be seen - it is impossible to make out any distinctive features.

We hear the MOTOR DRIVE WHIRRING on the camera.

59 JEDEDIAH DECK

59

55G

The line goes limp, the rod snaps back, and Borden nearly collapses.

Tommy + Drake leaning way over back
Drake taking pictures Tommy pulling up line
Drake snaps 4 photos T-L-R
lots of shot L-R T-L

EDWARDS watching away diagonal to cam
Oh damn. You lost him, sir.

BORDEN

(gasping)

I think I'm going to have a coronary.

sitting exhausted from the fight

-T-3

ANGLE ON DRAKE

59A

She lowers the camera. There is a look of amazement on her face. She's seen it too.

Drake L-R pictures

Tom CL line

Tom x t R

right on her reaction for a few beats

then she follows SR

Tommy is shocked and amazed by what he has seen. He pulls the line out of the water. It is wire line, used on sport-fishers. He examines the end of the line where it has been snapped. Edwards notices.

EDWARDS

turns toward to right looks up at bridge and goes up
Drake follows
sounds over SR
to Borden like a good yes-man)

You would have had that fish, sir, if you'd had better equipment.

BORDEN

(looks at Edwards)

Thanks. Now, would you just get me a beer?

drink

EDWARDS

Yes, sir.

Tommy, the amazement growing in him, starts up toward the bridge.

(CONTINUED)

Cont.

59

CONTINUED

JEDEDIAH BRIDGE

Tommy sits down beside his brother.

TOMMY

(softly)

Something cut that line, Jim.

Drake climbs up onto the bridge in time to hear Tommy.

DRAKE

(laughs)

I think you've seen out on the water in a long time. Maybe we've got a Charlie Tuna carrying wire cutters.

I think you've seen out on the water in a long time.

CUT TO: *same*

I won't see until the film is processed.

60

EXT. BEACH - DAY

The CAMERA is FOCUSSED on a large, jagged rock which juts out of the ocean a few hundred yards from the beach near Hill's home. It is a huge, monolithic form that symbolizes both the austere majesty of nature and the strength that nature demands of the people who live along this coast.

In the distance we see the Jedediah cutting across the water.

INSERT SCRATCH PAD

We see a pair of female hands sketching the rock and the Jedediah.

60A

BEACH

Linda is doing the sketching. She is sitting on the beach in her bathing suit. She looks serene, unworried.

On the blanket beside her we see a cooler, two pairs of sneakers and two sweatshirts. We realize that she has not come alone.

She looks down the beach and smiles.

61

LONG SHOT BEACH - LINDA POV

(61) Jerry and Peggy are walking C.S. away from camera. They are heading for the rocks and caverns that loom at the other end of the cove.

(CONTINUED)

Jerry has left black

619

R 39.

They are going to the grotto.

62 SHORE - CLOSER SHOT PEGGY, JERRY

Peggy is in a very affectionate mood today. She's proud of the way Jerry pitched in to help his friend, even if it meant getting clobbered by his father.

She reaches up and tenderly touches his face, just below the black eye.

hand in hand Jerry
PEGGY CL *Jerry CR*
Jerry Does it hurt, baby? *stops at hand to his face*

Jerry is enjoying the attention.

JERRY
(bravely)
A little, but you could make it feel *into his arms*
better.

PEGGY *omitted*
You've got a one-track mind, ~~Jerry Potter~~.

JERRY *turning to L continuing hand in hand*
(smiling)
Yeah.

63 END OF BEACH, CLIFFS

2nd unit Montage of travel shots Peggy & Jerry L-R
The granit cliffs rise straight up at the end of the beach like prison walls. They are dark, so dark that they seem to blot up the bright sunlight, leaving the end of the beach in perpetual twilight. The darkness almost flows out of the caverns and caves honeycombed through the base of the cliff.

Peggy and Jerry approach one of the caverns. Ocean water flows out of the darkness deep in the cavern. The cavern is a passageway, which, apparently, leads to the grotto.

Peggy and Jerry stop and look at each other. Peggy smiles and Jerry leads her by the hand into the water which at first is only knee-deep. The two kids start into the cave.

64 EXT. PASSAGEWAY - DAY

2nd unit inside cave
From inside the passageway, we look toward the entrance. We see the kids in silhouette. They are waist-deep in the water and holding hands. They seem oblivious to the gloom that surrounds them in this passageway with its low arches, ceilings, and black water. Momentarily, the passageway is illuminated by a flash of silver as a wave reflects sunlight into the cavern. The brightness only serves to emphasize the gloom.

*64 They start CL Peggy to L of screen
and Jerry to R of screen (CONTINUED)
hand holds between them
Peggy L to R*

64

64 CONTINUED

As the water becomes deeper, the kids begin to swim.

PEGGY

Ahh...it's cold.

PASSAGEWAY - NEW ANGLE

We see that they are not moving deeper into darkness but toward another opening at the other end of the passageway. Beyond the opening, we can see sunshine and greenery in a beautiful grotto.

65 EXT. GROTT - DAY

(45)

Peggy and Jerry are still in the passageway. We can hear their SPLASHES echoing into the grotto.

After the darkness of the cave, the sunshine in the grotto is almost overpowering, but as our eyes adjust, we see the primeval beauty of the place. The grotto is surrounded by walls thirty or forty feet high, and the walls are covered with thick, lush vegetation, growth that seems almost tropical.

The stream from the passageway opens into a small pool in the middle of the grotto. Next to the pool lies the trunk of a great tree, long since bleached white by the sun. The roots twist off grotesquely in every direction, and we can only guess at how this huge piece of driftwood found its way into the grotto.

In short, this spot is beautiful, but in a very bizarre, - mysterious way.

Peggy and Jerry swim out of the passage into the sunshine.

(45A)

PEGGY

(sensibly)

Mmmm. The water's warmer here. Ahh... it's cold

JERRY

It's just right.

Editor's note on description page
(CONTINUED)

65

CONTINUED

underwater camera
 (65E) She LAUGHS and starts to swim away from him. He grabs her by the leg, and for a moment, her head goes under. She pops to the surface and they both begin to LAUGH. It isn't raucous laughter. It's foreplay.

She stands to catch her breath and we see that the water is only waist deep.

Jerry is still swimming, though he, too, is in waist-deep water. He dives. She hears the SPLASH and looks around.

PEGGY

(laughing)

Jerry?

She looks behind her, to her left, to her right.

PEGGY

(playful)

Jerry?

No response. She looks around.

PEGGY

(a bit annoyed)

Jerry?

he comes up behind her + dunks her
 SPLASH! Jerry bursts out of the water directly in front of her. She SCREAMS, then she begins to laugh again.

PEGGY

she turns to him, leaning toward camera, clapping with left hand
 (65A) You're a monster, Jerry.

Jerry takes a step toward her. She throws her arms around his neck. He slips his around her waist, and they kiss like lovers reunited after a long separation. She MOANS softly as one of his hands moves across her stomach and slips into the water.

PEGGY

(whispers)

Oh, Jerry.

She begins to grind herself against his hand and they kiss again. This is a very sexy embrace.

Suddenly, Jerry appears to drop beneath the water. Peggy laughs.

(CONTINUED)

65

CONTINUED

(65B)

Peggy pops back up and looks for Jerry
profile CL

PEGGY

C'mon, Jerry...don't be an ass.

The water is disturbed as if by a violent underwater struggle,
but Jerry does not reappear.

Now Peggy, worried, dives to look for him.

We see a trail of churning water form across the pool as, unseen to
Peggy, Jerry is pulled away struggling under the water.

~~Peggy pops up to the surface again.~~

(65C)

~~pop up
profile CL~~

PEGGY

(65D)

~~looking around~~

~~Come on, Jerry, stop fooling around.~~

~~You know we didn't come here to play hide and seek.~~

Something grabs Peggy by the ankles. Peggy laughs..

PEGGY

You're a jerk. Let go...come on.

She kicks, but the grip is strong.

~~Jerry PEGGY Jerry~~

~~Come on. Let go, Jerry. I'm serious.
I'll kick you.~~

~~Jerry stop it 65D~~

She rears to give a swift kick, but all of a sudden she's jerked
under by inhuman force. CAMERA holds on the water as she pops
back up. She seems angry and frightened.

~~P.2 Jerry you're hurting me Jerry stop it Jerry~~

PEGGY

~~Jerry, you're crazy! I've had it with you.~~

~~kept repeating it
and 65D~~

(65K)

~~focused CR
when turned
over head CL
face to us~~

She begins to struggle for the shore. Just then about 10 feet away
from her, Jerry's head pops up. At first he seems to be okay, but
as his face revolves to CAMERA we see half of his face is torn away.
CAMERA ZOOMS in on her scream. Suddenly she begins to struggle
violently.

(65F)

~~Peggy
Jerry, Jerry, Jerry
screams
(and Jerry's h)~~

66

OMITTED

67

EXT. POOL

She reaches the edge of the water and falls, half in the water, half in
the sand.

(CONTINUED)

67

CONTINUED

PEGGY

(horrificed)

Oh, God.

She kicks at something, then struggles to her feet.

CLOSE SHOT - PEGGY'S LOWER LEG *covered 65T*

A large, webbed hand grabs Peggy's leg just below her knee.

ANGLE ON PEGGY

Peggy falls. She kicks as hard as she can and *gets up* again. *left arm up into hair*
She's a fighter. *65T*

ANGLE ON PEGGY

She falls again, and this time she is pulled back into the water. *insert humanoid hand over face comes down face to his being pulled back into the water with blood*

The CAMERA moves with her as she kicks and SCREAMS across the sand.

CLOSE SHOT - PEGGY'S HANDS

Her hands dig into the sand and try to grip, but to no avail. She just digs a furrow with her fingertips. *65G insert*

ANGLE ON PEGGY

She is now in the water up to her breasts. She realizes that her head will soon be dragged under. She shakes her head madly and tries to pull her torso out of the water. *Asses POV of being dragged around*

65T

humanoid left hand her at ankle
PEGGY

No....no....please....no.

CAMERA holds on finger tracks in the sand. We hear Peggy scream as we

CUT TO:

68

EXT. RIVER - DAY

2nd and
The scream of a bird taking off. CAMERA pans down to Slattery. He heads upriver from the fight with Johnny Eagle the night before. Slattery looks grim - he's smarting from the humiliation of the fight, mad that it was stopped before he could beat Johnny Eagle. He's now intent on settling the score between them without interference.

(CONTINUED)

68

CONTINUED

Slattery's boat rounds a bend in the river.

Slattery peers forward, and shuts off the engine.

69

SLATTERY'S POV - JOHNNY EAGLE'S DOCK

A few canoes or small river boats are moored at the wooden dock. In the clearing beside Eagle's small cabin, several pickup trucks are parked. The light is on inside the cabin. Another beat-up old pickup truck parks, several Indians get out and hurry over to the cabin.

CUT TO:

70

EXT. RIVER BANK - DAY

Slattery noses his boat into the shadows of the river bank, overhung with trees.

CUT TO:

71

EXT. CLEARING AND CABIN - DAY

Slattery makes his way surreptitiously up to the cabin.

CUT TO:

71A

POV - INT. - THE INDIAN COUNCIL IS ARGUING

72

EXT. BEACH - DAY

Linda looks up from her sketch pad. She thinks she hears something that sounded like a scream. She listens for a moment, then moves to the edge of a cave. About to peer in, she hears her NAME and moves away.

The, she hears her NAME being CALLED. First, she looks down the beach toward the cave. She hears her NAME again. She looks behind her, up toward the bluffs.

Carol is standing in front of her house. She is looking down onto the beach.

CAROL
(shouting) Linda, Linda
I'm going down to meet the boat.
Wanna come?

Linda

(CONTINUED)

LINDA

Be right there.

BEACH

CAMERA moves down to the sand where there is a slick. Linda pulls on her things, and scampers toward the path.

CUT TO:

73

EXT. COHO STREET - DAY

Carol drives the LandRover down the main street of Coho. The CAMERA PANS with the LandRover, then stops and lets the vehicle leave the frame. A pickup truck parks outside MOORE'S SALOON. Slattery gets out and heads for the bar.

74

~~LAWLER'S~~
MOORE'S SALOON - DAY

It's a dark place with booths, tables, a bar, and an "OLY" sign flashing next to the row of whiskey bottles. The atmosphere is authentic workaday and we hear country and western music playing on the jukebox in the background.

Clustered around a table are ~~Sam Lawler~~, Jake Potter, Jimmy Souza, and several other townspeople. We see a scattering of bruises and black eyes among the men who were in the fight the night before. ~~Dick Moore~~, the owner of the place, slides a shot glass and a bottle of whiskey across the bar to Slattery.

Slattery picks them up, joins the others at the table.

SLATTERY (paraphrase)

Okay, boys, this is where the buck stops. Johnny Eagle means business. He's got some of the Indians from the reservation up at his place, and he's talked 'em into going right ahead with the damn lawsuit. I was just up there, and overheard 'em. He's got some big city lawyer to take the case for nothin'.

SOUZA

(bitterly)

Except the publicity they'll get.

~~LAWLER~~ MOORE

Maybe we'd better hire a lawyer of our own, Hank.

(CONTINUED)

Impulsive
the motivation
Potter
ends sleeping
he will say
anything but
I can't be nice

cont.

cont.

R 10/8/79

74 CONTINUED

R 46.

74B
cont.

74C
cont.

SLATTERY

And spend two years in court? You think the cannery folks are gonna wait for us to clear our problems up? No way. We stop him now, or there'll be no cannery.

(suspicious)
How?

What do you mean how?
Any way we can.

~~LAWLER~~ MOORE

SLATTERY

shot over at shoulder of Slater

74D

T-2 before ad was added for Moore

Ad its lines added for Slater, ending Moore

75 EXT. DOCK - DAY

75

CUT TO:

Slattery sitting at table

The CAMERA is FOCUSSED on water pouring from a hose. SHOT WIDENS to reveal Tommy Hill, in rubber boots, washing down the stern of the Jedediah.

Tommy working on back of boat

Jim Hill climbs down from the bridge and crosses the deck.

Jim comes out of cabin gets out of boat

Hill climbs off the back of the boat and starts to walk up toward the parking area. As Hill passes Johnny's boat, Johnny steps out onto the deck. He looks like someone took a baseball bat to him.

His eyes are black and his mouth is swollen.

See you too

EAGLE

How's the face, Jim?

HILL

I'll live. you look worse than I do.

Johnny manages a painful smile.

EAGLE

Thanks again. (to Tommy)
Both of you.

both of you

HILL

(gruffly)

Any man would have done it.

Hill starts to walk away.

Jim T-3 There's something I want to say

EAGLE

Before you go I'd like to talk to you about the cannery.

(CONTINUED)

cont

75

CONTINUED

HILL

I'm for it. You're not. There's just a lot at hand
nothing more to say.

Exit R

Hill EXITS the shot. Johnny Eagle watches after Hill for a moment, *Carole moves*
then looks at Tommy. Both look toward the parking area.

76

76

PARKING AREA - JOHNNY, TOMMY POV

*Drives into scene get out Linda at
L. Carole kisses Hill Carole gets in Hill into
Driver's back up drives out CR*

Hill is shaking hands with Borden, Edwards, and Drake. While they
are standing there, the LandRover pulls up. Carol and Linda climb
out, and Linda starts down the dock toward the Jedediah.

77

DOCK AREA

*Linda enters R Tommy into her both facing L
Eagle face R*

Tommy looks again at Johnny.

75A

TOMMY

(explaining)

It's funny about Jim. He doesn't even
like those guys. But he thinks the town
needs the cannery, and he wants what's best for the
town.

EAGLE

So do I. I'd like to talk to you about
it.

discuss it with you?

The two study each other. It is a moment of understanding, of
growing trust between them.

Linda arrives at the boats.

LINDA

(cheerful)

Hi, boys.

Johnny, Tommy and lib greetings. Johnny looks at both of them,
then toward the parking area.

78

PARKING AREA - EAGLE'S POV

Hill is getting into the LandRover.

79

DOCK

Johnny looks back at the kids. He likes them both, and he thinks
that, perhaps, he can reach Jim Hill through them.

(CONTINUED)

cont.

cont.

79 CONTINUED

loud sound EAGLE

I caught a bunch of steelheads last night. I could use some help eatin' them. You want to join me?

They turn walk into CL

Tommy and Linda exchange glances and nod. They'd be happy to go.

T-3

They go to end of dock

T-4

CUT TO:

76B

Tommy, Linda
Johnny, Go
down in boat
They leave
the dock &
ride up

80 (80) INT. LABORATORY - NIGHT

Susan Drake is alone in a laboratory. She is drinking coffee, puffing on a cigarette, and studying several photographs beneath a high-intensity lamp. She picks up a magnifying glass and holds it over a photograph.

at side profile slides R-L coffee left hand
turn left
move to
operating
table
his intensity
facing R-L looking
up at slides in
light

81 OMITTED INSERT PHOTO

The magnifying glass moves across the picture. We see the stern of the Jedediah, the top of Borden's fishing rod, and two dark figures in the water. One of the figures is considerably larger than the other. There seem to be blurry indications of what look like limbs, but the image is too distorted by the surrounding water to be conclusive.

82 LABORATORY

Drake looks, she squints, and she shakes her head in frustration. The pictures don't tell her enough. She knows she has to go out again. She reaches up and turns off the high intensity lamp. She throws down slides on operating table with magnifying glass. T-1 two hands mup a cup

83 EXT RIVER - NIGHT D FOR N

Tommy and Linda are riding in the bow of Johnny Eagle's flat-bottomed river boat. Johnny is at the stern, controlling the little outboard.

The river is wide, still, and dark. The great pines which grow from the bank loom like ancient sentinels above the little boat.

(T-1) My father used to bring me here and tell me stories of my people
(T-2) when I was a child
(softly)

It's beautiful up here.

EAGLE

That's what I'm trying to protect for my people. We don't want to sue anyone, but.....

(CONTINUED)

83A
Cont.83B
Cont.

83

CONTINUED

He stops talking. He hears something.

~~He is approaching the remnants of the Yurok River floodgates, part of a log dam which once held the river at bay. Now all that's left is a single, large, V-shaped section of the structure, which rises from the water like the bow of a derelict ship.~~

~~Johnny cuts his engines and lets the boat drift in behind the long structure.~~

What's *That?* TOMMY

Johnny raises his hand for quiet.

After a moment, we hear it, far in the distance - the faint sound of another ENGINE beating upstream.

EAGLE *gestured w/ hand*
(softly) *I don't know*
I don't get many visitors.

Tom puts left arm around Eagle

He starts his engines and takes off upstream.

2nd unit
HOLD on the floodgate. In the darkness and shadows, something slips off the floodgates and into the water. It is too dark for us to make out any of its features. Then, we hear two more SPLASHES.

we better get out of here
(started w/ hand device LA)

84

EXT. RIVER - NIGHT D FOR N

Slattery's flat-bottom rounds a bend and slows down. Moore and Jimmy Souza are riding with Slattery. Slattery looks upstream.

CUT TO:

85

RIVER - SLATTERY POV

We see that the river branches off in two directions.

36

RIVER, SLATTERY, BOAT

cigar in left hand

SLATTERY

We'll take the south fork, then swing downstream.

turned around + camera over L shoulder
got cigar out -
Moore + Souza drinking beer
Rt hand.

Slattery's boat leaves the frame.

CUT TO:

86
Cont.

87

EXT. JOHNNY EAGLE'S DOCK - NIGHT D FOR N

The dock is just large enough to accommodate one or two boats. On the bank beyond the dock is a small clearing and Johnny Eagle's house - a two-room place with a tarpaper roof, an outside well, and an outside shed. Eagle's old pickup is parked near the house.

Eagle, Tommy, and Linda step off the boat. Eagle stops to listen again. He hears nothing.

LINDA

Still hear them?

Johnny Eagle shakes his head.

TOMMY

(nervously) It could be some guys out catchin' crawfish

EAGLE

(unconvinced) Could be.

(pause)

If you two want to leave, you can take my pickup.

Tommy seems to summon his bravery.

TOMMY

We came up here to talk and eat.

LINDA

And I make great cornbread.

Eagle smiles.

EAGLE

Then let's clean the fish.

88

EXT. UPSTREAM - SLATTERY'S BOAT - NIGHT

The boat leaves the channel and re-enters the mainstream. Slattery CUTS his ENGINES.

SLATTERY

We'll let 'er drift 'till we get close.

CUT TO:

87

87

T. & Linda carrying cat paws

start from dark moving R-L come

Tommy gets rope

+ looks

at Linda

Eagle gets

out with

gun at hand looks

where they're at

at railing begins to

declaring boat

Yeah Maybe

take my truck and go back to town if you can

Tommy clapped his hands off

No way

slapping hands on his line 887

no I just talk Tom yes she does

turning toward camera to go up

turns to follow her

walking forward to follow them up

outward toward cam

87 They leave the dock + go up to the house

CUT TO: at top of stair

Eagle turns and looks back

the way they've come then

goes up + meets them on

porch

Eagle

Let me get

the lights

on

ending

slattery

Eagle

Linda

Tom

89

A89

89

EXT./INT. - JOHNNY EAGLE'S CABIN - NIGHT

Eagle's cabin is warmly illuminated by kerosene lamps. Eagle is in one of the windows. He is concentrating on something. It looks like he's probably cleaning the fish. Tommy is sitting in ^{house} the doorway sipping beer.

Linda walks out of the cabin carrying a ^{small marmite (it's yellow)} plastic water jug. ^{me like} pitcher

LINDA

(to the boys inside)

~~Two cups~~ Water for the cornbread.

PAN with Linda as she walks ^{down} to the well which is fifteen or twenty feet from the house.

CUT TO:

90

EXT. JOHNNY EAGLE'S DOCK, RIVERBANK - HUMANOID POV

The CAMERA EMERGES from the water a few feet from Johnny Eagle's dock. It begins to move toward the riverbank, towards Linda, who is pumping water from the well. What is watching her? Is it Slattery, or something else? Something even more dangerous?

Linda fills the jug. We see a shadow come up behind her. We flash, to see Tommy.

TOMMY

Hi, baby.

You scared me LINDA

I Thought you were cleaning fish.

TOMMY

Johnny said I should check on you.

LINDA

That was sweet.

TOMMY

Yeah, well he doesn't know what a tough, self-reliant gal you are.

KISS

They turn back to the cabin.

91

RIVER, NEAR DOCK - NIGHT

91

overlapp begins with Tommy & Linda's Kiss

We see the head of one of the creatures in silhouette. We know it is not human, because the head is large and bulbous. We hear a SPLASH. ~~The head of another creature emerges from the water. Another SPLASH, and another creature~~

CUT TO:

92

EAGLE'S CABIN - SLATTERY POV

The cabin, which is about fifty yards away, shines like a beacon along the darkened river.

94

SLATTERY'S BOAT

94A

Slattery smiles.

2 shot: ^{1st to} Slattery + Moore
as they travel Lt.

no cigar

SLATTERY

He's there.

~~Slattery lights a cigar.~~

Moore looks at the Molotov cocktail in his hand. He seems nervous.

SOUZA

Shit, I don't like this.

MOORE

Shut up, Souza. We agreed.

Moore is holding the bottle with a rag in the neck. He hefts the bottle in his hand to get the feel.

SLATTERY

Let 'er drift ~~as close as you can.~~*a little closer*

SOUZA

You got it.

LONG SHOT - SLATTERY'S BOAT

The boat drifts downstream and draws near the cabin.

SLATTERY'S BOAT

Slattery peers into the darkness again.

*Slattery
Rt. hand into Lt pocket for
light*

95

EAGLE'S CABIN - SLATTERY POV

The boat is now about twenty-five yards from the cabin.

96

SLATTERY BOAT

He puffs the cigar and brings up a bright orange flame. He touches the cigar to the fuse in Moore's hand.

(CONTINUED)

cont.

cont.

94
cont
R 10/8/79

R 53.

96

CONTINUED

94B

SLATTERY

Let's do it.

Souza starts the ENGINE.

It ROARS, and the boat shoots ahead.

94 T-1 moore moved forward
94 T-2 Moore ended diff
both feet on bottom every one over at bow
CUT TO: at hand on pocket

97

EXT. EAGLE'S CABIN - NIGHT

We are looking upstream. We see the cabin in the foreground, the dock, and the river.

Then the boat ROARS downstream. It slows as it draws near the dock. We can't see the men clearly because of the darkness, but one of them throws the Molotov cocktail.

98

INSERT - BACK YARD

Eagle ~~plate in hand~~ ^{hand in} Tommy sits is - Linda comes out kitchen door and ^{eyes} Linda is
Tommy is frying the fish. Eagle, following Linda out of the cabin, ^{corrected}
hears the boat and turns to see a flash coming toward the cabin. Eagle
He leaps forward to throw Linda down and covers her. Tommy gets down
over the table shouting "down"
Eagle leaps over table to get Linda down with him Eagle on top of 2 heads in air
CUT TO:

98B
CRASH! The Molotov cocktail shatters the kitchen window. CRASH. The Molotov cocktail breaks against the wall and bursts into flame. A split second later - KABOOM! Johnny Eagle's cabin blows sky high and flaming debris comes smashing down everywhere.

98A

EXT. BACK YARD - NIGHT

CUT TO:

98C

on ground Eagle
Linda, Tom
TOMMY
Linda, you okay?

LINDA
Yes, but...who was it?

EAGLE
I couldn't tell. I

Johnny looks toward the remnants of his house which is now in flames.

EAGLE

G'men!

They all jump up and run toward the house.

cont

99

FRONT OF EAGLE'S HOUSE

The house is an inferno. The flames are leaping, angry orange and yellow, out of the window and through the holes in the roof. The heat is searing.

EAGLE

Come on! This whole damn forest could go!

~~Tommy runs into the workshop behind the house.~~

~~Tommy starts to stamp out the flames that are already beginning to rise in the grass around the house.~~

~~Linda runs toward the river. We MOVE with Linda. She stops at the pump and picks up a big bucket, then she runs down to the river.~~

ANGLE ON EAGLE, TOMMY

99
~~They run into frame~~ *R-L* She gets bucket runs *over R* to river
Johnny Eagle runs out of the shed. He is carrying a rifle and a *coil* Linda coiled length of hose. He flips the rifle to Tommy and they both *run + Eagle* run toward the pump.

100

RIVERBANK, HUMANOID POV

100
~~Something is watching Linda as she kneels down and dips her bucket into the water. Behind her, the house is lit up like a Roman Candle, and Eagle and Tommy are running toward the water pump.~~ *E+T at pump in place*

~~Linda turns and hurries up the bank.~~

101

RIVER, NEAR DOCK

We see the head of a humanoid in the shadows beneath the dock. We see its head, but, as yet, no features can be discerned. It looks toward the house, ~~then dives.~~ *as Linda comes down*

~~FRONT OF EAGLE'S HOUSE~~

~~Linda runs up to the house and throws a bucket of water onto the flames.~~

WATER PUMP AREA

The ROAR from the fire is deafening. Tommy is standing by the water pump while Eagle screws the hose into the pump nozzle. *trying to start pump motor*

Linda hurries past with the bucket in her hand.

(CONTINUED)

100
Cont.

R 55.

100A

101 CONTINUED

Linda!

She stops.

TOMMY

TOMMY

(continues)

That's like spittin' on it.

EAGLE

Linda, take my truck. Get ~~down to~~ *back to town and get help*
~~Coho. Bring the volunteers. Fast!~~

~~NOT SAID TO~~ TOMMY
~~And be careful!~~

And be careful 101A

Eagle's pickup truck is parked just a few feet from the pump.
Linda jumps in. *back to her car*

102 RIVERBANK, WATER PUMP AREA, HUMANOID POV

A creature watches the pickup drive off.

103 RIVER, NEAR DOCK

We hear a SPLASH. We see the head of the creature turn as it watches the pickup drive off. It submerges, and we see the heads of two other creatures in the shadows near the dock. Following the first creature's lead, they turn toward downstream and submerge.

FRONT OF EAGLE'S HOUSE, PUMP AREA

Eagle is spraying the hose on the house while Tommy pumps water like a madman. We can almost see Eagle's hair singeing in the heat.

Tommy glances toward the river and stops pumping in mid-motion.

104 FLOODGATES - TOMMY'S POV

The floodgates are twenty or thirty yards from the cabin, but Tommy can dimly make out in the shadows what he thinks is a man slipping down from the top of the structure into the river.

Then he sees another shadowy figure crawl across the top of the floodgate.

105

ANGLE ON TOMMY

He grabs the rifle.

TOMMY

You bastards! *no said T-1, T-2*

He runs to the edge of the dock. He raises the rifle and FIRES.

106

FLOODGATES - TOMMY'S POV

The shadowy figure clings to the flood gates.

107

ANGLE ON JOHNNY EAGLE *107**Eagle's back to camera*
Eagle hears the GUNSHOT. He turns and looks toward the dock. He hears another SHOT.

EAGLE

Stop, Tommy!

DOCK

Tommy runs into frame from left side
Tommy aims again, moving right up to the edge of the dock. *Space left for*

TOMMY

(screaming at the figures)

Keep runnin', you bastards, all the way back to Gene! *Tommy**Humanoid grabs Tommy by leg*
~~All of a sudden the dock tips up; a humanoid is underneath, raising it on his shoulders. Tommy falls into the water. - T-2~~ *Insert of gun being left on dock. Scope away to railing butt to end of dock*

ANGLE ON EAGLE

He has dropped the hose and runs toward the dock.

There is now frightful commotion in the water. The humanoids have attacked!

(CONTINUED)

107 CONTINUED

We see Tommy struggling to keep his rifle above water as the powerful creatures attacking him underwater ~~drag him down below the surface.~~ Tommy uses the rifle as a club, smashing it down desperately at the unseen creatures below.

Tommy, kicking out at the creatures, lunges for the dock. As they tug at him, Tommy, flailing wildly, manages to get one hand clamped over the ragged edges of the dock.

We see from the back the bulbous head of one of the creatures emerge from the water, and a powerful webbed hand and forearm grasps Tommy's shoulder.

Tommy struggles away and pulls himself up onto the dock. ~~He starts to scramble away, but the creature bursts up out of the water and lunges after him. Tommy wheels around and slams the butt of his rifle into the creature's gut.~~

~~The creature jackknifes back into the water.~~

But another humanoid slithers onto the dock ~~and hurls itself at Tommy, dragging him down with such force that Tommy's head slams hard against the dock, knocking him unconscious.~~ *with his left arm slams Tommy*

ANGLE ON EAGLE

As he runs toward the dock, he grabs the pump handle to use as a weapon. ~~MOVE with him as he races to the edge of the dock.~~

ANGLE ON HUMANOID, TOMMY

At first, all we can see is the top of the humanoid's grotesque head, all membrane, veins, and exposed brain. The creature has Tommy pinned against the dock.

ANGLE ON EAGLE

He is stunned. He hurls the pump handle.

ANGLE ON HUMANOID

The handle hits the creature on the side of the head. The membrane splits open. The creature sinks back into the water.

(CONTINUED)

107

CONTINUED

DOCK

Eagle ~~runs to the edge of the dock~~, grabs Tommy, and starts to ~~lift~~ ^{pull} him up.

CUT TO

108

EXT. WINDING ROAD - NIGHT

Johnny Eagle's pickup with Linda driving speeds down the road. PAN to follow it. It is heading for the bridge.

CUT TO:

109

INT. PICKUP - LINDA - night

Linda drives.

Then, BAM! Linda reacts to a loud THUD on the roof. Something has caved in the roof of the cab. She looks behind and sees nothing. She looks back to the road.

~~Suddenly a grotesque bulbous-shaped head appears upside down right in front of Linda as it looks in through the front windshield. In the dim yellowish light from the dashboard its huge bulbous eyes gleam at her from a head which seems covered in slime. It opens its mouth in a gargoyle grin that reveals row upon row of vicious teeth. The creature breaks the windshield.~~

*driving road
breaking of front windshield*

SC.
110-
112

OMMITTED

113

EXT. BRIDGE - NIGHT

Humanoid breaks pieces off windshield and tries to reach Linda
The truck begins to swerve as Linda tries to throw the creature off. The creature is the size of a man and has arms and legs, but in the darkness of night all we can see is a shadowy outline.

114

INT./EXT. TRUCK, BRIDGE

As the truck swerves, the humanoid holds tight to the sides of the windshield.

Linda SCREAMS and jams on the brakes. The creature loses its balance.

Linda is terrified, but won't panic. Her face is set, hard.

She accelerates again. The humanoid begins to slip.

EXT. BRIDGE

The truck shoots down the ^{road} bridge, then Linda slams on the brakes again. The tires SCREECH. The humanoid tumbles onto the hood. Now she's got him. *She stops the truck and humanoid bounces off onto the ground. She rolls over him in the road. Rides over his arm.*

EXT./INT. TRUCK

and in mirrors
~~She has her head down. Lifts up her head, puts truck in gear moves ahead. She accelerates once more and the humanoid bounces off onto the ground. looking as she rolls over him in the road. She looks in the rear view and sees the dead humanoid, and suddenly - SMASH! A webbed hand crashes through the back window. Another humanoid is trying to get her. Linda gasps and swerves the truck.~~ *as the humanoid grabs her around the neck punches thru with R. hand grabs around her neck w/ arm Linda hangs onto wheel left hand.*

EXT. TRUCK

The truck swerves down the bridge. Linda is trying the same tactic.

She stops suddenly. The tires SCREECH. We can almost smell the burning rubber as she accelerates again.

115

INT. TRUCK

The creature in the back seizes Linda's hair.

Linda SCREAMS as the creature tugs her head back.

INSERT REAR VIEW MIRROR

Linda sees the creature's face.

116

EXT. TRUCKBED - NIGHT

The creature on the back holds onto the cab with one hand so he won't fall off. But Linda swerves left, grimacing in pain as the creature retains its hold on her hair. The creature loses its balance. She swerves right. The creature releases its grip on her hair as it is thrown to the side of the truck bed. She swerves left again, drastically, and goodbye humanoid! Over the side it goes and smashes against the pilings on the bridge.

117

INT. TRUCK SIDE ANGLE ON LINDA

action in R114
 She stops for a moment and rests her head on the steering wheel. She fights back tears, takes a deep breath to summon her strength, and begins to drive again. For a few beats it seems like she's going to make it. THEN

INSERT DOOR HANDLE - PASSENGER SIDE

The door handle beside her starts to turn.

(CONTINUED)

117

CONTINUED

R 60.

TRUCK SIDE ANGLE ON LINDA

She drives for a time and seems to settle back into the seat. She loosens her vise-grip on the steering wheel.

INSERT DOOR HANDLE - PASSENGER SIDE

It turns all the way.

SIDE ANGLE ON LINDA

The passenger door swings open. There is another humanoid on the running board! He reaches for Linda and she SCREAMS, a final blood-curling, terrified cry.

118

EXT. BRIDGE - NIGHT

The truck goes through the guardrail and crashes into the water.

CUT TO:

119

EXT. ¹¹⁹END OF COHO DOCK - DAY

An OLD MAN is sitting beside a sign that says "BOATS FOR HIRE." He has a small rental agency at the end of the town dock at some distance from the fishing boats. He is sipping coffee, reading the newspaper, and looking periodically down toward the group of men gathered near the fishing boats.

*T-2 Drake's car is a Packard 1937
Background car L-R white car
Get's out of car & is yellow Pack station
car
she ends left
on was having
hanging off
leaning over
near left side
car.*

It is early morning and the fog is rolling in thick and heavy.

Susan Drake approaches. She is carrying a scuba tank, spear gun, other diving gear, and a camera.

The old man looks up.

119A

OLD MAN

Mornin', honey. Out mighty early.

Good morning. It's early for you is it honey?

little bit

DRAKE

(businesslike)

Not really. I'd like to rent a boat.

I wouldn't OLD MAN *advise it.*

Don't know if I'm renting boats this morning, anyway.

*Gestures at hand she looks at him
Not this morning anyway? he
shakes head no.
Gestures at hand glasses
shakes head no.*

Drake

Thank you.

He nods toward the knot of people down near the fishing boats. Drake looks in that direction.

CUT TO:

B.G. truck & men in circle taking

Moore sheriff
truck

120

Drake walks away cam follows Drake of Frame
120 EXT. DOCK, FISHING BOAT AREA - DAY

standing Sheriff Sawyer, *leaning on truck* Slattery, *leaning on truck* Moore, Souza, *back to truck* Lawler, Jake Potter, the mayor, and several others, including Henry Larsen, Peggy's father. They are all wearing heavy sweaters and jackets against the morning chill.

They seem subdued, confused, a bit frightened.

ANGLE ON SLATTERY

He looks especially nervous. He doesn't think he can blame this all on the Indian, so he doesn't really know who to blame.

120A

SHERIFF (SAWYER)

(softly)

Jerry and Peggy missing, Linda dead. *What the hell is going on around here*

What's going on in this town?

DOCK, FISHING BOAT AREA

I want to know SLATTERY

What was Linda *do*in' in Eagle's truck?

boat enters scene *by a way to boat Lawson Lawler, Potter & Sheriff* *what's he got in the boat* *I don't know*

ANGLE ON SLATTERY

He looks toward Moore and Souza.

ANGLE ON MOORE, SOUZA

Their eyes shift toward Slattery. They both look nervous, guilty.

ANGLE ON DRAKE

She is walking toward the group.

Then she hears the SOUND of an OUTBOARD MOTOR. She looks upstream.

continued

121 RIVER DRAKE POV

Johnny Eagle's boat is *moving in to dock.* ~~pushing its way through the fog.~~

cont.

R 10/8/79

R 62.

120
cont.

120A
cont.

120B
cont.

122 DOCK - ANGLE ON SLATTERY

He looks and the shock spreads across his face.

ANGLE ON SOUZA, MOORE

They look like they're seeing a ghost.

MOORE

(softly)
You see what I see?

FULL SHOT, DOCK

Everyone is looking toward the river.

T-1,23,45

SLATTERY
What's that breed got in his
boat?

T-6+7

JOHNNY EAGLE'S BOAT

120 F

Eagle's boat hits the dock. Tommy, unconscious and bloody,
is laying in the bow. Eagle is bruised, and his face is
covered with soot.

DOCK

Eagle throws a rope toward the dock. Slattery catches it
and ties up the boat.

Johnny Eagle looks up at the men on the dock. The Sheriff
looks down.

SAWYER

You've got some talking to do,
Johnny.

120 H

CUT TO:

120 E

L-R
all turn at once to
Larson, Lawler, Potter
Kline + Sheriff
pull off in that order

120 G

Insert
Tommy in bow
zoom in

123

123 EXT. PARKING AREA - DAY

putting body in truck. Tight on action at action shot opening up hill vehicle comes into shot parks up a truck

Sam Lawler is standing in the bed of his pickup. He unfurls a blanket and lays it out. Then he turns to the men beside the truck - the Mayor, Henry Larsen, and another fisherman - who are holding the unconscious Tommy Hill.

LAWLER

Let's put him in real gentle. *easy does it*

They lay Tommy in the truck. Jim Hill's LandRover pulls up beside Lawler's. Carol is riding with Jim.

Lawler Let's cover him up, please
Hill and Carol both jump out of the LandRover and run over to the truck. They are both shocked.

CAROL *running to truck - T-1 + 2*Tommy ... *jumping into truck*

She jumps onto the flatbed and takes Tommy's head in her hands as Lawler jumps off and starts for the driver's seat.

LAWLER

(to Hill)

We already called the hospital. *Hill No it's you stay with him*

He opens the door. *Carol* ~~See go after him.~~ Come on, Let's go!

Lawler O.K.

124 EXT. DOCK AREA - DAY

124

124C

C.U. Sheriff

The Sheriff, Slattery, Souza, Potter, Moore and several others are clustered around Eagle and Drake. Drake has her notebook in her hand.

DRAKE *fight on Drake choke*

How tall were they?

EAGLE

six feet, maybe seven *out to camera*

Drake looks surprised, and the reactions of the others vary from disbelief to amazement.

(CONTINUED)

24

CONTINUED

DRAKE *head down walking*

How many did you see?

Hill barges into the middle of the group. *opens to 3 shot**124B 4-5 back to her*

HILL

to Sheriff Facing R. Sheriff FL
Hank, What's going on, Sheriff?
What happened to Tommy?

SAWYER

You're not going to believe this either,
but we're being told it's some kind of *to Johnny*
sea monster.

SLATTERY

(derisively)

focus on slattery + begin 180 dolly
Yeah. They burned his house,
attacked your brother, and drug
off all their dead.

Eagle levels his gaze on Slattery.

EAGLE

I said someone burned my house.

SLATTERY

It's a helluva story, Johnny. Wish I
could believe it.

EAGLE

(sarcastically)

I bet you do

SAWYER

(to Johnny)

Maybe you'd better come with me,
Johnny. We'll talk down at the jail.

EAGLE

Are you arresting me?

SAWYER

(eye to eye)

I just think we better talk privately.

ANGLE ON HILL

He has had enough. He decides he's going to get some answers.

HILL

I'm going out.

(CONTINUED)

To Be
SLT as
C.V.
EAGLE

124

CONTINUED

SLATTERY

What for?

X into Slattery
HILL
To get some answers. Somethin' sank the Bucko, killed our dogs, and now it's attacking humans. Whatever it is, it isn't him.

Hill points to Johnny.

HILL

(continues)
I need a mate.
(to Slattery)
Slattery?

Slattery hesitates. He doesn't want to go hunting for this thing, even if it isn't there.

SLATTERY

It's a waste of time.

HILL

You afraid?

SLATTERY

Of nothing.

Hill nods. He figured that would be Slattery's response. He has no respect for Hank Slattery.

Hill looks at Souza who averts his eyes, then at Jake Potter.

HILL *turns R - to Potter* *SL Potter SR*

Potter?

POTTER

Jerry didn't come home last night.
Neither did Peggy. I'm gonna
look for them. I ain't got time to look
for poneys sea monsters.

Eagle steps forward.

EAGLE *Hill looks at Eagle*

I'll go. *with you.*

Hill looks at him as though sizing him up.

(CONTINUED)

R 10/8/79

R 66.

124

CONTINUED

SAWYER

Hold on. I'm not sure I want you to
take off without talkin' to me.

HILL

You want to go, Sheriff?

SAWYER

I'd like to, Jim, but I got priorities.
I've got to be at the hospital when your
brother comes to.

HILL

(gestures to Eagle)

Then you'll have to trust him to me.
I need him, he was there. He knows
what we're looking for.

Drake steps forward.

DRAKE

I'm going, too, Jim.

Drake picks up her scuba gear and walks toward Hill's boat.

HILL

~~We really don't need you, and it could be dangerous.~~
~~anyone else.~~

Drake turns on him.

DRAKE

Get off your antique manners, Hill.
I'm a professional scientist with
degrees in marine biology and genetics.
If anyone's going to make any sense of
what's out there, it's me. Let's go.

CUT TO:

125

EXT. RIVER NEAR FLOODGATES - DAY

~~The fog has burned off and the sun is shining brightly. Eagle's
flat-bottom returns upstream. Hill and Drake are now riding with
him. Hill is holding a rifle, Drake is wearing a wetsuit and is
holding her camera.~~ *All are wearing rain gear*

Eagle slows down as they draw near the floodgates.

(CONTINUED)

125 CONTINUED

256

EAGLE

This is where we first saw them.

Hill jumps off the boat onto the floodgates. He grabs the bow rope and ties the boat to the gates. He walks around the top of the dam, which rises out of the water at a forty-five degree angle and he sees the slick all over the place.

HILL

(calling out)

Here, take a look at this ...

SPLASH! He ~~turns toward the boat~~ ^{turns toward the boat} and sees that Drake has ~~gone~~ ^{gone}
~~dived into the water.~~ ^{Hill}

~~726 UNDERWATER FLOODGATES~~

You're not playing with a full deck, lady T-1

What's she doing? She's not playing with a full deck T.

~~She isn't wearing her tank, just a snorkel and mask. She swims around the sides of the structure and examines the area.~~

127 INT. SURFACE OF WATER BENEATH FLOODGATES

~~She rises to the surface in the shadows beneath the floodgates. This is a dark, protected spot, a good place for hiding. She looks around.~~

INSERT WALLS OF STRUCTURE

She sees the slick glistening on one of the walls.

BENEATH THE FLOODGATES

She raises her camera and takes a picture. As the strobe goes off, she hears something SPLASH in the water nearby. She looks around nervously. She doesn't see anything but she decides not to stay. She dives again.

128 EXT. FLOODGATES

128

Taking pictures

Drake pulls herself up onto the sloped planking where Hill is still sitting with his rifle cradled in his arms.

DRAKE

They've definitely been here.

(CONTINUED)

128 CONTINUED

HILL (sarcastic)

You wouldn't kid me, would you?

EAGLE

Do you think there are any *more of these creatures* around here now?

DRAKE

I thought I heard something under there ...

Hill jumps up, as though someone had just told him he was sitting in a patch of poison ivy. He brings his gun into a ready position. Drake smiles at him.

DRAKE

(continues to Hill)

I said I thought I heard something. The attack pattern you've described seems to be that of a nocturnal predator. Which means they'll keep to themselves during the day unless their territory is threatened.

HILL

Is this their home territory?

Drake shakes her head.

DRAKE

I'm not sure. We found some evidence that they were here last night, but that doesn't mean anything. If you're right about their size, the upstream food supply can't support them. They've probably moved to the ocean.

~~She starts to climb onto the boat.~~

Hill studies her for a moment. He is beginning to wonder about her intense, well-informed interest in these creatures.

HILL

You seem damn sure of yourself.

(CONTINUED)

128 CONTINUED

She senses his suspicion which has been growing since the day before.

DRAKE

With men like you around, I have to be.

Eagle LAUGHS and shakes his head.

EAGLE

I'm sitting here waiting for something to bite a hole in the bottom of my boat, and you two are arguing about equal rights. Let's go.

Hill jumps on, and Johnny Eagle starts downstream.

DISSOLVE TO:

129 EXT. MOUTH OF RIVER - DAY

The Jedediah plows out into the open sea, with Hill, Drake, and Johnny Eagle aboard.

DISSOLVE TO:

130 EXT. COASTLINE - DAY

Overcast grey, early day fog no sun mist good light

The boat is now travelling along the coast.

130C JEDEDIAH BRIDGE

Master

130A C.H. Hill

130G

Ma-

Hill is driving. Eagle is looking through the binoculars at the coastline. Drake is sketching.

Drake sketch pool + pen sketching at hand
Hill Facing SR 130H
Ma-
SR is coastline

HILL

We better find something substantial, Johnny, or you just might get stuck with this one.

Looking L standing
to Eagle
Charm + white
SL

EAGLE

The law protects all people—even Indians. This town's going to have to find another scapegoat.

(CONTINUED)

cont.

end.

Ad Libo Approx - it was found to
sweeten the air
day.
128B
Drake
Oh, I'm cold
Give me your jacket
Hill!
What about antique
mannequins
Drake
Yeah, right. I'm so
cold, quit.
Hill
Ma-
Drake
Please

R 10/8/79

130C
cont.

130A
Cont.

130G
Cont.

130F
Cont.

R 70.

130 CONTINUED

130B

C.U. Drake

Drake holds up the drawing to Eagle.

Like this?

DRAKE

holds up drawing away profile to S
Eagle looks into SR profile
Hill looks / L to drawing (1304) T-1

Johnny Eagle and Hill look at the drawing.

INSERT DRAWING

A pretty good representation of the humanoids.

Eagle studies it for a moment.

F1 - Its close EAGLE
130C Pretty close But the brain head is bigger, tr/
isn't big enough. 130C

Drake shakes her head and makes a correction on the sketch.

DRAKE

They must be more developed than I
figured. And maybe more intelligent.

ANGLE ON HILL

He reacts.

BRIDGE

Eagle continues to study the sketch.

EAGLE

The lower jaw is bigger--more like a bulldog?

DRAKE

(surprised)

Bigger?

INSERT FISHING REEL

130D

C.U.

130F

C.U. Drake

Suddenly, the line SCREAMS out of one of the reels. Some-
thing has taken the bait.

(CONTINUED)

130C
Cont-

Cont
130G

130F
Cont-

130H
Cont-

R 71.

130

JEDEDIAH BRIDGE, DECK

Everyone jumps because of the p...
Drake jumps up.

Hill looks first at the outriggers then toward the stern.

HILL

Take it, Johnny.

Eagle springs off the bridge and rushes to the fishing rod.
Drake grabs her camera and bounds after him. This may be it!

Johnny Eagle jumps into the fighting chair and begins to reel. Hill rushes down with his rifle in his hands, but after a moment, it becomes apparent that Eagle isn't struggling enough. He doesn't have a humanoid at the end of the line.

REVERSE ANGLE, OVER EAGLE'S SHOULDER

A link cod comes out of the water at the end of Eagle's line.

JEDEDIAH DECK

Eagle lifts the ~~link cod~~ ^{Salmon} into the boat and they all look down at it.

Alarm it's
Damn. A cod. ~~Salmon~~

EAGLE

HILL

I never thought I'd be disappointed to see a fish.

DRAKE

(dryly)

Think of it this way. If we're finding ~~cod~~ ^{salmon} this size here, we can't be too far from finding what we're looking for.

DISSOLVE TO:

131

EXT JEDEDIAH DOCK, BRIDGE, DAY

Johnny Eagle is now at the helm. The boat is very close to the coast and moving very slowly.

Drake is seated in a fighting chair. She is scanning the coast with binoculars. Hill enters with a beer and sits down beside her. moves up to her with red thermos cup.

(CONTINUED)

Cont.

131
cont.

131A
cont.

131

CONTINUED

Hill
Tony I just talked to Carol

HILL my wife
I just talked to Carol on the
radio. The doctors say Tommy
will be okay.

binds for

131
bind down T-3

DRAKE
(not paying attention)
Good. Have they talked to him yet?

bind on 134-1, T-6

Hill studies her for a moment.

binds down
moved? 131 T-2 crossed to
Reckless

HILL
No. He's still unconscious, but his
vital signs are getting stronger.
(suddenly)
How much do you know that you're
not tellin', Drake?

Drake lowers her glasses for a moment and looks at Hill. She's
ready to tell him everything, but she decides not to.

DRAKE
You've seen what I've seen.

She brings the glasses to her eyes again.

HILL
(recites)
You think they're intelligent.
You're surprised by the size of
their jaw. You're

-T-5 *T-6*

other than that your sketches seem to be accurate
131 T-

Drake sees something in the binoculars.

DRAKE
(interrupting)
The coastline, Jim.....

HILL
What about it?

132

INSERT COASTLINE BINOCULAR MATTE

The binoculars move from the house, down the beach, toward the
rocks and caves where Peggy disappeared.

(CONTINUED)

cont

cont

131
cont.
R 10/8/79

R 73.

132 CONTINUED

DRAKE
It seems to be riddled with caves.
Where do they lead to?

CUT TO:

133 EXT. WATER NEAR CLIFFS - DAY

133
The Jedediah is anchored just *outside* the breakers. Hill, Drake, and Eagle are moving toward shore in a small rubber shift.

CUT TO: DISSOLVE TO

134 EXT. PASSAGEWAY TO GROTTO - DAY

134B/C
The boat PUTTERS into the passageway. The low, arching ceiling weighs down heavily on the people in the boat. *Boat parked on rock*
Eagle holds spear gun rt. hand.
Drake is again in her wetsuit and holding her camera at the over ready. Hill is riding behind her. *rt. Hill holds his rifle. big rock for*
Johnny Eagle is at the motor. *AS they disappear behind a*
we cut L-R first E, H, D.

We feel the same tension, the same uneasiness we felt when the kids waded into the darkness and now, we have reason.

DRAKE
(amazed)
The rock must be honeycombed
with passages like this. A
perfect breeding ground.

EAGLE
Yeah, but for what?

HILL
For teenagers. This
used to be the big make-out spot.
I came here myself.

Drake looks around. She's interested in this place, but she doesn't like it.

DRAKE
You mean you brought Carol here?

HILL
(smiles)
Yeh, what's wrong with that?

DRAKE
If you don't know, I'm not going to tell you.
(CONTINUED)

134

CONTINUED

NEW ANGLE, PASSAGEWAY

The boat heads toward the brightness at the end of the passageway.

BOAT.

The light from the end of the passage brightens their faces. Hill brings the rifle into a ready position. Drake does likewise with the camera.

135

GROTTO ENTRANCE, DRAKE, HILL ~~MOVING~~ *MOVING L-R*
EAGLE

135

~~The CAMERA on the bow of the boat moves toward the grotto~~3 *Silhouettes moving*

Through the dark arch of the passageway they see sunlight filtering through the billowing coils of fog.

CUT TO:

136

EXT GROTTO - DAY

136B *Monster's P.O.V.*~~Drake, Eagle, and Hill POV of the brightness at the end of the cave. It is over exposed.~~

WIDER ANGLE, GROTTO

They see a huge pile of something lying at the water's edge, but they can't make out what it is.

ANGLE ON DRAKE

They see it.~~She sees it. She isn't even out of the shadows, but she raises the camera and fires several pictures.~~

136A

light from R-L *136A* *MASTER* *Cam 1+2* *136D* *Cam 1+2*
 REVERSE ANGLE as their eyes begin to adjust. CAMERA does fast ZOOM + slow zoom as a humanoid raises his head from the pile and hisses directly into camera.

Drake's camera is heard WHIRRING.

DRAKE V.O.

There's your evidence!

Fast cut to Hill cocking his gun. Drake tries to keep her voice steady.

DRAKE

Don't shoot.....

136
cutaway of cave, was rocks for geo to

looking CL

136E
Humanoid getting up off of pile and coming toward camera. continue action Exiting L

Cont.

cont.

R 10/8/79

136B
Cont.

136H
cont.

136C
Cont.

R 75.

137

Eagle runs the boat onto the sand several feet away from the pile of humanoids and grabs a spear gun.

DRAKE

Move easy....don't frighten them.

HILL

Are you nuts?

taking pictures 136C

137A

REVERSE as the first humanoid raises to full size and begins to charge shrieking loudly.

Now!

136B DRAKE
T-3-5 shoot

Hill fires #1
pictures 136C

Hill fires as the humanoid is almost on them. It screams and falls on the bow of the little craft.

Hill fires #2

pictures 136C

138

Mayhem breaks loose as a humanoid emerges from behind them in the fern the rocks water. It grabs for Drake. She jumps away still clicking shots up against rocks as Hill fires twice killing the second humanoid who falls back into the water. Eagle at waters edge mid get. Look for Drake looks look to R BG

138A

REVERSE on Hill as another humanoid comes from off the pile behind him. Picks him up and throws him off screen. Hill FG Look Cam C

CUT TO:

139

Covered in 141
Drake by a large fallen tree. She is shooting the slime that covers it.

ONETAKE 2CAM
NO PRINTS

140

CUT TO:

140

Eagle and Hill standing side by side ready to fire. The rest of the humanoids (2) come up from the pile. They are hiding or protecting something. They rush the two men. Hill firing from the hip, drops one, shoots another, which keeps coming. He falls on Jim as Jim rolls C to 4 keeps pumping off shots into his belly. Humanoid hits the ground. Hill falls backwards firing humanoid falls toward him

CUT TO:

141

Wide
A humanoid is trying to carry Eagle into the water. Eagle, having lost the spear gun, stabs the humanoid repeatedly with his knife. CAMERA HOLDS on the water as alternately Johnny and then the humanoid head appear. Finally, the humanoid comes up, pressing Eagle down. It looks bad. Jim comes into frame and shoots the humanoid. Eagle comes up coughing and looks at Jim. Everything is quiet. Too quiet. Eagle comes out of the water. we see shots not Jim

(CONTINUED)

141

CONTINUED

humanoids BGR
Eagle coughing tentacles stumbling out
Hill
Are you all right? *moving into FR taking E under baton*
with hand Rifle in his left.

EAGLE
That's ^{twice} I owe you. *my life* they exit R Fearn.

They turn to the moaning.

289
CAMERA SWISH PANS to Peggy and ZOOMS in on her still alive, but bruised body. It is covered with slime and blood, sea weed sticks to the lower part of her body where we can tell the bathing suit has been torn away. The two men approach her and look down.

141E
mid of body undressed
Euphoric
to show left uncovered
DRAKE
(softly)
Oh, God.

EAGLE

141D C.U. Drake
Taking pix of
pills & powder
Drake what it
Booth H
24

A SCREAM turns their head. *Eagle look out,*

142

142 *Drake, Behind you*
A humanoid grabs Drake from behind the tree. She picks her up as she struggles, dropping her camera. *goes E Eagle shoots his spear gun*

CUT TO:

142A

cut Jim rushes the humanoid after finding his gun empty. He tries to beat the humanoid with the butt of the gun. The humanoid uses one massive arm to fling Jim about 15 feet. He raises Drake above his head, SCREAMING violently.

CUT TO:

142B

142B *Raising*
Johnny jumping for the spear gun and firing.

CUT TO:

142C

Close up of humanoid being speared to the tree. *2nd unit*

CUT TO:

143

143 *They move into creature*
FULL SHOT as Drake picks herself up from the sand where the humanoid had dropped her. All three stare at the creature speared to the tree in shocked disbelief. Drake moves to Peggy. She knows what has happened. *to Peggy.*

JIM

She alive?

(CONTINUED)

R 10/8/79

R 77.

143

CONTINUED

DRAKE

spear gun in left hand
~~Yes, let's get her to my lab. There's a doctor there~~
Eagle R+hand on spear to pull out
(She turns to the speared humanoid.)
back to my lab
We better take this one or no one will believe us. *Peggy too. There's a doctor there.*

144

T-2 put hand on spear T-2 pulled out spear
LONG HIGH ANGLE SHOT as they all begin to slowly move. Jim picks up Peggy gently as Drake goes to Eagle who begins to pull the spear out.

CUT TO:

Drake wears same white coat

145

INT. BIOSYSTEMS LAB - DAY

The screen is blank, white. Then the face of a humanoid drops into the frame. We are wound tight from the previous scene, and the sight of another humanoid produces a momentary shock. Then, we realize that the humanoid is dead.

145A
The SHOT WIDENS. Hill and Eagle have laid the creature on a table in a laboratory. This is the first time we see a full size humanoid clearly. A large fluorescent overhead light illuminates the creature. The room is cold, sterile, institution green. Beside the table is a tray covered with surgical instruments.

Drake steps briskly into the room and walks up to the table. She is now wearing a white lab coat. She is followed by James Edwards, who is also wearing a lab coat.

As Drake speaks, she is pulling on a pair of surgical gloves.

DRAKE

(to Hill, Eagle)

Peggy's still in shock, but the prognosis is that she'll be okay. She shouldn't be moved, though.

145C
(evenly)

I'm going to dissect now.

EDWARDS

Why don't you gentlemen just go on back to Coho. We'll let you know what we find.

ANGLE ON HILL

He looks annoyed. He senses that he's trying to give him a runaround.

(CONTINUED)

R 10/8/79
145

CONTINUED
LABORATORY

78.

HILL
(angrily)
Forget it! I'm not leaving here
until I have some answers.

ANGLE ON DRAKE

She realizes that she has to be honest with him. She can't cover
up any longer.

DRAKE
(evenly)
I'll tell you everything I find. *to Hill*

EDWARDS *I promise*
(to Drake)
Mr. Borden strongly suggests that we
keep this quiet until Canco has reviewed
it. Your theory may be totally incorrect.

Looks at Edward
DRAKE
Incorrect? What the hell are you talking about?
I've been telling you people for a long time...
You've pushed it aside. Now! Look at it Edwards!
It's in front of you! And you still say my theory
is incorrect? It is not incorrect and I'm not
keeping quiet any longer! These people have a
right to know! *and I'm going to tell them*
Looks to Eagle to Hill to Eagle & continues

EXAM TABLE

Eagle and Hill move up close to the examining table and study the
creature as Drake points out its most striking characteristics.

DRAKE
champ (pointing)
Note the gills on the sides of the
head.

to Hill - it's O.K. It's going to be O.K.

HILL *do pretty well on land*
Like a fish. But they seem to be doing
okay out of water.

DRAKE
Yes, as far as we can tell. But their
natural habitat is clearly the water. I
think they may be in the process of becoming
amphibious. Now -- look at the size of the
cranium. That means they have enormous
brain capacity. It does not mean they're
using all of it yet. *champ will
area*

(CONTINUED)

145A
146

CONTINUED

~~Drake raised the creature's arm, examines it.~~

Look DRAKE
It has ~~(webbed hands)~~ - but look,
Look I'd call this a thumb, wouldn't *claw picking up thumb*
you? At least a vestigial thumb.

HILL
Well, what are these things, anyway?

DRAKE
First, as far as I *can tell these things have* know, this species
has only just appeared. There has to
be a reason that a humanoid creature
evolved so quickly.

~~Drake picks up the telephone.~~

To Edwards
I know! DRAKE
(into phone)
String up DNA film 232 in the conference
room. *pause*

~~Drake hangs up, moves out of the lab.~~

Now! Edwards!
Hill
you heard the Lady
DRAKE
Let me show you what I think happened. - O.K.?

INT. CONFERENCE ROOM - DAY

Hill, Drake, and Edwards are sitting in a darkened conference room.
They are looking at a movie screen while a 16mm projector RATTLES
behind them.

Ed.

E O
any paper
blackbook
Ed's folder

Eagle turned to screen
at arm on table

cont.

148 CONTINUED

She opens a folder and takes out an 8x10 black and white photo. She slides it in front of them.

148A

DRAKE

I was testing it in the outdoor tanks.

149 INSERT - PHOTO

The photo shows four long outdoor fishtanks - fish farm. In the background is a laboratory building.

DRAKE

After routine cleaning, one of the tanks was left open. *takes out photo - T-5*

150 CONFERENCE ROOM

DRAKE

Three thousand salmon had ingested the DNA, and most of them escaped into the ocean. *leaning over table.*

(pause)

I wanted to inform the E.P.A., but my employers at Canco ...

She casts eyes toward Edwards.

DRAKE

(continued)

... overruled me. *looking Ed.*

HILL

Are you telling me these things are giant salmon?

Drake smiles and shakes her head.

DRAKE

No. But when another fish ate the salmon, that fish also ingested the DNA-5. It is my theory that what stimulated only growth in the salmon may have stimulated evolution in more primitive fish. *photo*
Local marine biologists discovered a few coelocanth a few years ago in this area. *photo*

(CONTINUED)

10/8/79

147
cont

150

R 82.

150 CONTINUED

EAGLE
What is a coelocanth?

DRAKE *& to bet Ed. count. photo*
A prehistoric type of fish which
hasn't evolved in millions of
years - until it started feeding
on salmon containing DNA-5.

She flips a shot out of the folder.

photo
DRAKE *photo*
I took this in the tunnel this
morning. *photo*

151 INSERT - PHOTO

It shows two creatures in the water - one which has short
arms and legs growing from its fins and tail, and the
other a full-sized humanoid.

Drake's pen points to the smaller, intermediate creature.

152 CONFERENCE ROOM

DRAKE (VO)
This is a humanoid in an inter-
mediate stage of development.
Now, note the arms and legs which
have begun to grow from the fins *pointing*
- all in preparation
for this.

She points to the full-grown humanoid in the photo.

DRAKE *pointing*
In one lifetime, this creature seems to
evolve through at least four growth
stages. It starts out as a fish
but is humanoid in its final stages.

EAGLE
But why are they attacking us?.

(CONTINUED)

Cont.

Cont.

10/8/79

147
Conts

150
Cont

R 83.

52

CONTINUED

DRAKE

Most bright animals protect their territory and their food source.

These creatures may be intelligent enough to perceive man as a competitor.

HILL

But why did they attack the girls?

DRAKE

Well, there may be more to it. It is my theory that the creature is driven to mate with humans now to develop further its incredible evolution.

EDWARDS

You can't substantiate any of that, Drake!

DRAKE

Stuff it, Edwards.

HILL

It makes enough sense to scare me.

EAGLE

Let's hope the town believes us.

Drake and Hill look at each other. They realize that the festival has moved to the town dock for the final day. Drake starts to tear off her lab coat.

HILL

My God! The festival! All those people on the dock.

EAGLE

Let's go!

CUT TO:

153*wide dolly*153 EXT. COHO DOCK - ~~DAY~~ NIGHT

SCENE 153 → 235 - NIGHT

The CAMERA is VERY LOW to the ground and FOCUSED on a forest of legs. A little boy and a little girl push their way through the legs and scamper off. The boy is about ten; the girl is younger, seven or eight.

The CAMERA BOOMS UP to reveal a CROWD gathered at the Coho dock and in the area around it. They have come for the picnic which concludes the Salmon Festival.

Tables and booths line the dock. Draught beer is sold at one table. Hamburgers, chicken, and fish sizzle on charcoal grills at another, and people mill around both.

An INDIAN MAN and WOMAN, both in their forties, sit at a display of Indian crafts - miniature totems, Indian witch doctor masks, pottery, leather goods. Two tourists are examining the pottery.

At another booth, two silver-haired OLDER WOMEN sit behind a table laden with cakes and pies. A sign reads: "LADIES' AUXILIARY CAKE SALE".

There are fewer people at the dock than there were at the dance two nights before, and although they are all dressed brightly, the atmosphere is much less festive than at the dance.

The band, ~~Willie Helms and his White Water Boys~~ ^{here Foot Lighters}, is standing on a small platform at the very edge of the dock. They are playing a slow version of "Red River Valley" and it sounds funereal.

Mayor Thorpe climbs onto the podium and walks up to Helms, who stops playing. The other musicians continue.

153A

MAYOR

(whispering)

TO, something Can't you play somethin' fast, ^{speed} ~~turn~~ it up a little with like "The Orange Blossom Special"? *Tarara boom dea*

HELMS ~~JO~~

John, ~~I~~ ain't much in the mood.

MAYOR

Hell, I ain't either, but ^{we've got that have} folks come here from two or three hundred miles to see a good time. We've never disappointed 'em yet.

failed them before

(CONTINUED)

*cont.**cont.*

153A
cont.

153B
cont.

R 85.

153 CONTINUED

Major
Come on folks let's step it up a little bit
Helms turns to his group. Come on folks let's enjoy ourselves

~~HELMS TO~~

153B N.

(without enthusiasm)

"Orange Blossom Special".

~~Ta Ra Ra Boom De Ay~~

The band begins to play the UPBEAT TUNE, although it doesn't sound very upbeat.

154 PARKING AREA

154 MASTER

The MUSIC can be heard in the background. The lot is jammed with cars. Slattery's black pickup pulls up. He and Jimmy Souza climb out, Slattery last ~~driving~~ Moore gets out then

Sheriff Sawyer enters the shot. He seems a bit grim, subdued.

154A

154B C.4 Sheriff

SAWYER

Any luck?

-T-1

Slattery shakes his head in disgust.

SLATTERY

They probably eloped.

SAWYER

Did you check the caves?

SOUZA

Potter and Larsen were goin' to check the caves. You know, the ole makeout hole, but I think it's a wild goose chase.

SLATTERY

I need a beer.

Moore

Slatter starts toward the dock. The others follow. Moore sounds good to me

154C Withshot L-R

Ad Lib Lines, Slattery + boys

coming down midway to beer stand

Get beers T-2

beer time Slattery + Moore

Exit R go down dock

Camera comes off a kid on a drop platform. People are throwing balls. One hits and he falls in the water.

The crowd mills about. The musicians perform at the edge of the dock, with their backs to the water. (There are no boats behind them; this area of the dock is a loading and fueling station.) Farther down the dock, the fishing boats bob gently on the afternoon swell.

153 *Mayor: Hey isn't that Jim's boat leaves with the band.*
In the distance, Jim Hill's boat is tearing upstream. The boat pulls up at the dock, right behind the musicians, who STOP PLAYING. *musician follow dancers follow clear what R-L band's still carried on*

~~Hill is on the bridge of his boat.~~

155A

Eagle on boat with bag, looking at hold of boat, looking at Hill on dock

155B *and you find anything, Hill?*

HILL

Plenty.

SLATTERY

(still sarcastic)

Did you find Johnny's sea monsters?

Eagle hovering over side

EAGLE AND DRAKE

~~They wheel a gurney onto the deck. The gurney is covered with a sheet, and there is a body beneath the sheet.~~

~~The people at the dock draw closer. The two children we saw at the opening of the scene push their way to the front of the crowd. Eagle looks up at Slattery.~~

EAGLE

Hold onto your lunch, Slattery.

He throws open the body bag.

156 INSERT HUMANOID

The captured humanoid is lying there. Its mouth is open and its body is now frozen in rigor mortis. Its bulbous eyes, gill slits, and canine teeth look more horrifying than ever.

157 ANGLE ON TOWNSPEOPLE

There is an audible GASP from the people on the dock. The expressions range from curiosity to amazement to cynicism.

-Slattery, Souza Moore, Eagle, Hill, Reactors
(CONTINUED)

-T-2

contin.

cont.

U

155A
157B
157C

157A

~~Shot of the bewildered crowd circled around the dead humanoid.~~
~~JAKE POTTER walks into the shot and barges into the middle of the group. He is shocked to see the grotesque monster.~~
~~Someone raises an Instamatic and fires a flashbulb.~~
~~Slattery kneels down to get a closer look at the thing. He is obviously amazed. He says nothing.~~
~~Sawyer looks up at Hill. He is too flabbergasted to accept this, even when it is right in front of him.~~

DRAKE

(quickly)

We think we know where these things came from, but we have no idea how many there are.

*on boat fixated
E.C. Hill Rt on black
shards open in car a little
Lt. Larson at right
Slatt Sawyer Moore
Gordon R-L*

157A

~~Her speech is interrupted by Jake Potter.~~
~~Little boy pushes thru crowd up to humanoid to see.~~
~~He senses the worst is true. He looks straight at Hill.~~

POTTER

(slowly)

Jim?

HILL

I'm sorry, Jake. We found Peggy.
She's gonna' be all right, but.....

away
~~Potter turns his head. He doesn't want to hear it. He starts to walk away but turns. His entire body trembles as he gazes down at the dead humanoid. Suddenly Potter attacks the beast. Pieces of membrane and blood spray through the air as Potter kicks and tears at the humanoid.~~

157B

~~Hill and Larson attempt to pull Potter away but to no avail, as his maniacal strength is greater than theirs combined. As the melee continues, the humanoid is kicked off the dock. Potter loses his balance and falls in after it.~~

157B

WATER

157C

~~Both Potter and the dead creature thrash about in the water beneath the pier, then suddenly disappear.~~

157C

ANGLE - CROWD ON DOCK

~~Looking down into the now calm water in amazement. Larson grabs an oar and reaches out into the dark water to find Potter. Hill grabs Larson's legs to hold him down as Larson leans his entire body out over the water.~~
Deke put 7 off

(CONTINUED)

157C
157X

7C

CONTINUED

Larson poking water ^{with oar} where Potter ^{went} down

Suddenly a head splashes up in front of Larson. ^{Potter grabs oar} Startled, he drops his oar and turns to see a worn-out Jake Potter. ^{still Hill and a} trembling Larson takes Potter's arm and lifts him up to the others on the dock. As Larson turns back toward the water to pick up the floating oar, a snarling humanoid flies out of the water and pulls him under. ^{157E} ^{also to deck cracking, but we didn't see the dock be} ^{157C} ^{one Moose holding back - Moose: You can't save him now he's gone} (OS) We hear a crack, as ^{humanoid is} ^{more} burst through the dock.

THE HUMANIDS HAVE ATTACKED.

158 OMITTED

159 DOCK, JEDEDIAH

The crowd watches in awe. They don't know what is happening or how to respond.

The photographer raises his Instamatic and takes a picture.

Slattery takes a few steps ^{on} ~~down~~ the dock, then stops.

SLATTERY

Jesus Christ!

ANGLE ON DRAKE

She realizes what's coming.

160 OMITTED

161 ANGLE ON DRAKE ^{161D}

She looks up at the people on the dock. She doesn't want to panic them or herself.

^{many catches gun and shoots 2x's into humanoid 2 squibs + one dead humanoid}
^{she picks up gun on her left}
^{she throws gun off dock to CL}
^{hands on railing looking came to many times}

DRAKE

Don't panic! Just move away from the water.
Women and Children - right now, move!

DOCK, JEDEDIAH

^{157H}
^{2 humanoids break up their dock}
^{one climbs out to destroy cake box}
^{Eagle shoots 2 shots into other that sinks there}
^{CONT}
This scene is covered in 176

The Jedediah pulls away from the dock just as the dock is crushed. Humanoids and a piece of the dock fall into the water.

The dock now slopes into the water like a steeply pitched roof.

ACTION MONTAGE: DOCK, WATER

We see a series of quick close shots: everything is happening at once. The scene is total panic!

(161A) *(161)*
The crowd scrambles to get off the dock.

The sweets booth collapses and tons of popcorn slide into the water.

Humanoid knocks over cake booth

Woman and two men run up dock ramp

A YOUNG WOMAN falls on her stomach and SCREAMS as she begins to slide down the dock. She digs her fingernails into the wood and tries to hold on. Her feet are just a few inches from the water. She kicks violently at the dock in an effort to get a toehold.

(161E) *fall's crowd rushing knocks him over*
An OLD MAN slides past the young woman and falls into the water. Immediately, he is pulled under. *(161F)* *He fights with the humanoid*

(161H) *woman falls one rung*
CRASH! The beer table collapses. THUMP - THUMP - THUMP. A stainless steel beer keg bounces past the woman, who is still struggling to hold onto the dock. *(161I)* *she loses another rung*

A webbed hand BURSTS from the water and grabs the young woman by the ankle.

The woman SCREAMS as she is torn down the dock and into the water. *(161L)* *fighting with the humanoid in the water*

LOW ANGLE of woman running behind a small child. A man runs by her, knocking her down.

MAN

Get your guns, men!

A humanoid comes from behind and reaches down picking up the screaming woman.

CUT TO:

Humanoid DOLLY SHOT and he carries the screaming woman. The humanoid's face comes into full frame as a man nails him from behind and his brains spew forth.

CUT TO:

Man grabbing woman and running.

CUT TO:

A small child standing as adult legs go by. The child is sucking his finger and crying, not knowing what direction to go.

(CONTINUED)

1574
Cont.

P.U.

(161B)

The two men deep from beach run to bottom - or roll into water & a humanoid drowns the others into the water & they fight

(161C)

Woman's hands clipping from one rung to another

(161K)

Humanoid swiping at woman and moving down to get her after she's in the water

and unit

The 2 men fall down ramp

162 -

175 *cut* CONTINUED

The boy on the platform is SCREAMING as two humanoids shake him from his perch and pull him under.

176 *176* JEDEDIAH *Hill undoes his bow line jumps into boat L-R opening L*
Cam Pan with Drake where she was in 161

Hill is swinging his boat around. Johnny is firing his rifle into the water.

Hill looks down at Drake, who is holding onto the rail as the boat swings around.

Rt hand on rail across self facing Cam cutting at ship T-1
 HILL
 (shouting)

There's fifty gallons of gas in the hold! Dump it!

moves into cabin starts engine Drake moves out R

Drake races out of the frame. *Cam pan with Hill to steer wheel as boat pulls away can't see end crane up and pan L with the*
the moves up front to see how the boat is going return

177
 omitted

DOCK ANGLE ON LITTLE GIRL

The little girl we've seen twice before in the scene tumbles down the dock and SCREAMS.

CLOSE SHOT - HER JERSEY

Her jersey catches itself on a rusty nail. The nail holds the fabric and stops her slide.

A humanoid approaches her. Her brother, frantic, grabs a gas can and splashes the humanoid's back by throwing the can. The humanoid just shakes it off and stares down at the little girl.

CUT TO:

177B *omitted* HIGH ANGLE over humanoid shoulder on the little girl's face as she sees the humanoid and SCREAMS.

LITTLE GIRL

Bobbie!

CUT TO:

177C

177C moves in CL profile looks over at shoulder looks around for
 Little boy pulling up a Tiki torch nearby and sailing it at the humanoid
something moves to torches takes one turns Rt moves into
 INSERT BOY'S REACTION *Cam throws with Rt hand stays looking off CL*
turns Lt and runs into Midway crowd R/L

177D
 Boy BG - Humanoid moving R-L
 above girl to get her
 girl hanging on ramp

(CONTINUED)

10/8/79

R 91.

177C
cont.

177C

CONTINUED

177E

CUT TO:

177D

The humanoid is on fire. He SCREAMS, his arms outstretched, he seems like a burning cross. He throws himself down on the dock barely missing the little girl and falls into the water below.

177E

177 ANGLE ON SLATTERY, GIRL'S BROTHER

Slattery is moving away from the dock at the rear of the crowd. *Calling Moore's* The little boy we've seen during the scene rushes up and grabs his *name* arm. *Slattery turns. boy grabs his hand*

177A

177B

LITTLE BOY

Slattery: What? *Boy says line again Slattery: where is she?* *Boy: Slattery turns and looks. coming for Moore as he goes.* *she's hanging on the dock.* *Boy: down there*

178

LITTLE GIRL, SLATTERY POV

The little girl is about five feet from the water, and flailing her arms and legs madly.

79

CLOSE SHOT - JERSEY

Slattery comes to the area with the boy, sees the girl looks around *lies down and extends his hand. R. hand + kids et* Her jersey tears a bit more, and her body slides toward the water. *Slattery: Come on give your hand.*

180

LITTLE GIRL, SLATTERY POV

WHOOSH! A humanoid bursts from the water and starts to climb toward the little girl. The little girl senses him, and her flailing becomes even more violent.

181

CLOSE SHOT - JERSEY

~~It tears a bit more.~~

182

ANGLE ON SLATTERY, LITTLE BOY

The little boy looks up at Slattery.

Slattery looks at the girl, then looks behind him. He is hoping that someone else will save her, but everyone else is running.

183

ANGLE ON HUMANOID

It is about to grab the little girl when a ²SHOT rings out. The creature falls into the water.

cont.

184

JEDEDIAH, ANGLE ON JOHNNY EAGLE

He lowers his rifle and looks toward Slattery.

ANGLE ON SLATTERY, LITTLE BOY

Slattery looks for a moment toward the Indian, then he looks down at the little ~~boy~~ *girl. Slattery gets up*

SLATTERY

C'mon.

Slattery ~~and the little boy~~ hurry forward to save the little girl. *exits CR*
The little boy stays looking down at his sister.

CUT TO:

2nd unit Another area where men are pulling out the rifles that are mounted in their pickups. A couple of loggers grab axes and chains and go running back into the fray.

CUT TO:

178A
EXT. DOCK

The little boy stops at the top of the dock. Slattery starts ~~down~~ *up from bottom*
the slope of ramp entering CR

The humanoids can be heard POUNDING beneath the dock, trying to tear the whole thing down. Slattery reaches toward the little girl while he tries to keep his balance.

~~CLOSE SHOT - GIRL'S JERSEY~~

~~It tears even more! We're going to lose her.~~

DOCK

~~The little girl slides away from Slattery. She is a few inches from the water and holding by a thread!~~

SLATTERY

Damn!

He climbs further ~~down the dock~~ *up the ramp* and ~~grabs the girl~~ *pushes*
~~starts to drag her toward him.~~ *up the ramp so that she by the arm. He can get up to the upper level.*

CLOSE SHOT - SLATTERY'S LEG

(CONTINUED)

cont

CONTINUED

WHOOSH! Two hands burst from the water and grab Slattery's leg.

DOCK

~~SLAM! Slattery lands on his back.~~ With one hand, he ^{pushes} holds the little girl up toward her brother.

SLATTERY

Grab her!

~~CLOSE SHOT - HANDS OF BOY AND GIRL~~

~~The boy's hand grabs the girl's hand. Both hands sweep up out of frame.~~

CLOSE SHOT SLATTERY'S LEG

^(178B) The webbed hands pull down, and Slattery's body ^{slattery fighting and screaming} ~~WIPE~~ through the frame.

ANGLE ON SLATTERY

~~He goes into the water with a look of total horror on his face.~~

CUT TO:

~~Eagle, who has seen Slattery go in. He raises his rifle, ready to fire.~~

CUT TO:

^{178A} ~~ANGLE as Slattery comes up fighting. Eagle in foreground takes dead aim, and CAMERA CUTS into Slattery's face as he sees Eagle ready to shoot.~~

CUT TO:

Eagle's squinted eye.

CUT TO:

Slattery's face.

MED. SHOT

⁽¹⁸³⁾ Eagle fires and kills the humanoid who falls back into the water. As Slattery tries to get back up on the dock, we see his foot has been torn away.

(CONTINUED)

184

CONTINUED

CUT TO:

and wait
A logger swinging a chain. The humanoid grabs it and wraps the logger around the neck with it. Dick Moore from behind wraps his chain around the humanoid and pulls him off. Then viciously swings the chain several times out of frame.

185

PARKING AREA

and wait
The Sheriff looks around. People are running everywhere. He raises his pistol and FIRES several times into the air. Many of the men around him stop running.

SAWYER

Men, be careful. Don't shoot wild.

186

~~CLOSE SHOT - GASOLINE CAN~~

dead humanoid in first dock hole facing water across and head out.
The gas pumps out of ~~one of the cans~~ on the Jedediah.

186

~~FULL SHOT - JEDEDIAH~~

The boat is circling around in front of the dock. *gasoline. H/I is driving*
186 camera
Slattery on ramp being attacked by humanoid
Eagle shoots noid runs up stairs CR pulls up Slattery off
Deck of ramp
H/I is spreading

ANGLE ON DRAKE

~~She empties one can, picks up another, and begins to pour.~~

ANGLE ON EAGLE

178C
He shoots *the humanoid tearing at Slattery's leg.*
~~toward the broken down dock.~~

187

DOCK

Slattery is struggling in foreground and we see Johnny come into upper frame. He reaches down and holds his hand out to Slattery.

EAGLE

Slattery! *Give me your hand, Slattery*
(Slattery looks)
~~Grab hold!~~

CUT TO:

Slattery's pained but stubborn face.

EAGLE

Damn it Give me your hand!

Slattery reaches up and Eagle pulls him out of frame.

188 FULL SHOT - DOCK, FISHING BOAT AREA

2nd unit
Sheriff Sawyer, Mayor Thorpe, Jim Souza, Sam Lawler, Willie Helms, Dick Moore, are carrying rifles or shotguns.

Some stop and fire into the water. Others run toward their boats.

189 ANGLE ON SOUZA

2nd unit
MOVE with Souza. He runs toward his boat. As he jumps on, a humanoid leaps out of the cabin at him. He FIRES and kills it.

Another leaps down onto him from the bridge. The creature SCREAMS and shrieks at him. They wrestle and fall below the frame line.

190 WIDER ANGLE, SOUZA BOAT

2nd unit
Sheriff Sawyer runs past. He sees the humanoid on top of Souza. He shoots.

The humanoid SCREAMS and falls backward, revealing Jimmy Souza with his throat torn away.

~~CLOSE SHOT - GAS CAN~~

~~Another gas can pumps its last into the water.~~

191 JEDEDIAH DECK, BRIDGE

hand on railing either side of cover
Drake ~~throws down the gas can~~ and looks up at Hill. He tosses her the flare gun. *2nd unit*

King to CL just up of Meade
HILL

Send them to hell!

191A
Drake fires the flare gun at the gasoline on the water. CR

WHOOM! WHOOM! WHOOM! The gasoline blooms into flame behind the Jedediah, and the boat heads for the other end of the harbor.

192 COLLAPSED DOCK

2nd unit
Two humanoids appear from the water. They have been panicked by the fire.

The mayor appears above them and shoots them both.

193 FISHING BOAT AREA

Hill pulls the Jedediah up near his own slip. ~~All around him, men are shooting into the water, and the gasoline fires still rage forty yards upstream.~~

HILL
(to ~~Eagle~~) *Drake*
Tie her up!

cut engine

~~Eagle turns to catch the rope from Drake, a humanoid leaps onto Johnny Eagle from behind. Eagle and the humanoid crash to the dock and roll, wrestling, out of frame.~~

ANGLE ON DRAKE

She jumps onto the dock.

194 ~~EDGE OF DOCK OMITTED~~

~~Johnny Eagle has the humanoid pinned beneath him, and is forcing its head back over the edge with one hand, the rifle is raised in his other hand, and he is ready to use the butt end as a club. The humanoid is hissing and tries to claw at him.~~

195 EXT. JEDEDIAH - DOCK

Drake leans over the water and grabs the Jedediah bow rope, which is coiled just within reach. Suddenly, a humanoid springs from the water in the empty slip behind her. *(193A)*

(195) (195A) (195B) (195C)
~~BLAM! The humanoid is shot and killed. Johnny Eagle, holding his blood-stained rifle, crouches at the edge of the dock by the body of the humanoid who attacked him.~~ *Drake drag himself to edge of dock & drops into the water*

196 ANGLE ON NEXT SLIP

A group of men are firing into the water.

ANGLE ON HILL

He looks shocked.

197 ~~HILL'S POV~~

moving with ⁴ gun circling Drake enters CR of A cam
with Eagle comes down sideramp
~~Lawler among the group of men.~~

Hill + Drake enter CC for B cam

cont.

198 ANGLE ON HILL

He's shocked to see Lawler. Lawler drove his wife to the hospital.

HILL
(frantic)
Where's my wife?

LAWLER
I took her home from the hospital!

EAGLE
(screams)
Get to her, Jim!

Drake Lawler moving ramp exit E for both cars
Eagle heads over to help the other men.

~~CLOSE SHOT - HILL'S THROTTLE~~

~~Hill's hand pushes forward.~~
Hill moves into boat + pushes to boat carries skis rope, bow rope, pushed the boat away, rope on starts up boat
199 ANGLE ON DOCK, JEDEDIAH *T-1 Hill: Simon baby - boat now moving*
Hill *pulls out skis & leaves R-L* races away from the dock and shoots downstream.

200 INT. BEDROOM - DAY (200)

IS WITH
Carol carries the baby into the master bedroom, which is a bright, airy place with a picture window that looks across a lawn onto the ocean. That atmosphere is peaceful, quiet. Carol sets the baby down in its playpen.

Carol EXITS *into the bathroom* the shot.

~~HOLD on the baby for a beat, then~~

CUT TO:

(201) 201 EXT. JEDEDIAH BRIDGE - DAY

Hill is *standing in cabin* sitting on the bridge. He picks up his shortwave microphone.

(CONTINUED)

201
cont.

R 98.

201 CONTINUED

Edward, Mary, Carol

HILL
EMJ-358 *EMJ-358*
KB7-EME calling KB7-EMJ. Come
in, Carol. KB7-EME to KB7-EMJ.

CUT TO:

202 INT. HILL KITCHEN - ~~DAY~~

(202)

Med
802A

Wide
802B

The kitchen is disarranged - Carol has obviously been cleaning. On the counter there is an array of cleaning products and a bucket of water. CAMERA PANS to the shortwave radio on the counter. The radio is always left on so that the Hills can communicate

HILL
(VO radio)
Carol. Come in, Carol. KB7-EME
to EMJ. Shit.

EMJ-358

The TRANSMISSION ENDS.

Carol is in the kitchen, looking at the radio. The camera continues to PAN toward the doorway that leads to the rest of the house. As it does, the sound of a RUNNING SHOWER grows louder.

CUT TO:

203 INT. SHOWER

Carol is in the shower as unseen by her a shadow passes the shower window to outside.

CUT TO:

204 INT. HILL BEDROOM - ~~DAY~~

(204)

U.V.
Carol

The baby is playing happily in the playpen. Carol enters, ~~wrapped in a towel. She steps behind a screen, pulls on her sundress, steps out and begins to towel off her hair. She seems relaxed, relieved after the shower.~~

Then she hears a call on the radio.

HILL
(VO radio) *EMJ-358*
KB7-EME calling KB7-EMJ. Carol,
come in.

back in scene then Carol CR
What she doin' fella
back in scene then Carol CR
Headdy's calling (F-1 you stay here) see be right back

cont.

cont.

204 CONTINUED

Carol hurries for the kitchen.

205 INT. HILL KITCHEN - ~~204~~

Carol picks up the microphone.

CAROL
This is KB7-EMJ. Over.
EMJ 356

HILL
(VO radio)
Honey, lock the doors and the windows and don't go out of the house for anything. We found the creatures and they've attacked the dock.

CAROL
Jim, what creatures? What are you.....?

Offscreen the baby SCREAMS and begins to cry. Carol looks in alarm toward the bedroom. Her baby is in danger! She drops the mike, grabs a kitchen knife, and runs down the out of Kit hall.

HILL (V.O.)
(frantically)
Carol! Come in, Carol!

206 OMITTED

CUT TO:

CUT TO:

207 INT. BEDROOM - ~~206~~

Carol rushes into the bedroom. The baby is CRYING in his playpen.

Carol looks around frantically and sees no threat. She laughs nervously. She is relieved, but she is trembling. She sweeps the baby into her arms, creating a rather unusual image, as she still holds the knife. Exits CL

(CONTINUED)

207 CONTINUED

~~Carol bounces the baby up and down in her arms, crosses to the side window and locks it.~~

HOLD on the side window as the face of a humanoid appears and looks in the room.

208 LIVING ROOM

Carol locks the living room door.

209 INT. KITCHEN - DAY

Carol carries the baby into the kitchen.

HILL

(VO radio)

Carol? Are you there?

Carol puts down the knife and picks up the microphone. As she talks, she crosses the kitchen and locks the door.

CAROL

I'm okay, Jim. It was just the baby crying. Over.

CUT TO:

210 EXT. JEDEDIAH - NIGHT

INT. Hill Kitchen Night

Int Hill Kitchen Night

Hill is talking into the microphone while the boat speeds downstream.

HILL

I'm almost there. Stay right where you are. Over.

CAROL

Okay. And hurry. Over and out.

CUT TO:

211 INT. KITCHEN - NIGHT

Carol replaces the microphone and holds the baby tight. She is frightened. She looks around.

(CONTINUED)

211 CONTINUED

~~She thinks she hears something. It sounds like FOOTSTEPS, but it is so soft that she cannot pinpoint it. She walks toward the hallway which leads to the bedroom.~~

212 OMITTED

213 INT. KITCHEN - ~~DAY~~ *pounding on door she looks to door*

~~She walks back into the kitchen. Her head is still cocked for sounds. She walks to the door and looks out.~~

214 INSERT - BACK YARD - CAROL POV

~~She sees nothing out there except a few lawn chairs and the empty dog house.~~

215 INT. KITCHEN - ~~DAY~~

~~Carol takes a few steps into the middle of the room. She looks up ground. All is quiet, except for the HISS of the static on the shortwave. She bounces the baby up and down, and softly hums a lullaby, more to quiet herself than the baby. Carol looks to door then turns at~~
~~Then, SMASH! Glass flies into the room. Carol SCREAMS, and the baby starts to cry.~~
~~A humanoid is BANGING on the door! It is seen walking L-R across~~

~~For a beat, Carol is frozen in her place.. She is shocked, petrified. She counters R-L going back to living room with knife in hand as she reaches wall she turns toward door~~
~~CUT TO:~~

216 OMITTED

217 INT. KITCHEN - DAY *LIVING ROOM*

~~The monster has smashed out the whole window. Carol picks up the kitchen knife and backs toward the hall door that leads to the rest of the house.~~

~~She backs into the living room and thinks she hears Jim at the door.~~

CAROL

Jim?

~~Carol moves for front door go's to door does not open. A humanoid's arm smashes through the door directly behind her. She turns and plunges the knife into the creature's arm. It SCREAMS and pulls his arm out.~~

CUT TO:

R 102.

218

EXT. HILL HOUSE - DAY

Carol at door as in end of 217 opens door

The CAMERA is focused on the creature POUNDING at the back door.

It is now almost in the kitchen.

Carol breaks through top part of dutch door she takes the arm & hand
is startled by humanoid coming out of bedroom she exclaims CL into
CUT TO:

219

INT. LIVING ROOM - DAY

"Oh no, Oh my God!"

LONG DOLLY Carol being pursued by humanoid from bedroom

Carol takes two steps out of the living room and stops. BOOM!

BOOM! There's another one pounding at the door.

Then living room to kitchen Carol with knife in hand

CUT TO:

220

Carol throws debris on humanoid

221

it burns chest exposing

222

heart she stabs

it blood spurts humanoid falls out of frame.

223

INT. LIVING ROOM - DAY

Carol creeps tensely back to one side of the door by the picture window. She puts her baby down in a chair, and with a raised butcher knife, waits staring at the door. CRASH! Through the picture window behind her, a humanoid comes flying into the room. She SCREAMS and stabs him repeatedly in the back.

CUT TO:

224

OMITTED

225

OMITTED

226

KITCHEN

Carrying her baby, she runs into the kitchen. The creature has almost broken down the door.

The door is CREAKING and CRACKING. It's coming down! Carol, still clutching the baby, backs up against the counter.

CUT TO:

227

EXT. FRONT OF HOUSE - DAY

Jim Hill is hurrying up the path toward his house.

228

INT. KITCHEN - DAY *covered in 219 + 220*

~~SMASH! The door comes down. The creature lunges toward Carol, its arms extended. She is trapped with her back to the counter, and her arms wrapped around the screaming baby.~~

As the creature comes within inches of her, its webbed hands reaching for her, Carol in desperation gropes with one hand at the bottles of cleaning products behind her. Her fingers close around a bottle of liquid drain cleaner.

~~Popping the top off, Carol squirts it wildly in the humanoid's chest. It immediately burns and corrodes the creature's chest. It falls, SHRIEKING, to the floor. Now she plunges the knife deep into this throbbing heart. Carol stumbles toward the kitchen, clutching the baby. *It falls, shrieking, to the floor.*~~

CUT TO:

FRONT DOOR

She hears tapping in the quiet. She's safe. Jim is here. She runs to the door. She stops. All is quiet. She leans into the door.

CAROL

(quietly)

Jim?

(there is a polite knock)

CAROL

Oh, thank God, Jim.

She throws the door open face to face with a humanoid. He raises his bloody arm weakly, and his throat puffs out in a terrible SCREAM. Just then a CRACK from a high powered rifle sends the humanoid JERKING to the ground, like a fallen elephant.

CUT TO:

REVERSE as Carol looks out into the night.

CAROL

Jim?

JIM

Here, baby!

She rushes out to him.

229

~~EXT. FRONT OF HOUSE~~

~~Carol has stabbed Humanoid, heard the creature has fallen~~
~~Carol runs out the front door~~
~~She hears the pounding on the side door in the living~~
~~Room. Covered with blood and the knife in. held it hard~~
~~she runs toward her, then stops~~
~~she is in attack position when the door flies open~~
~~FRONT OF HOUSE~~ ~~And it's Jim~~ ~~he comes in and~~ ~~stabs him~~ ~~at~~ ~~shoulder~~
~~Another humanoid lurches around the corner.~~

~~ANGLE ON HILL~~~~He raises his rifle~~230
omit~~FRONT OF HOUSE~~

~~Down the gunsight, we see Carol with the humanoid close behind.~~
~~Both are running toward Hill, and he can't get an angle on either~~
~~of them.~~

231

FULL SHOT - FRONT OF HOUSE

Hill lowers the rifle.

HILL

(hollers)
 Get down!

Carol looks behind her and falls to the ground, shielding the baby.

BLAM! BULLSEYE! The humanoid spins away and falls.

Hill starts to run toward the house.

CUT TO:

232

INT. LIVING ROOM

The humanoid with the butcher knife still stuck in its chest staggers into the living room. It looks like it's gasping for breath. Its gills are vibrating wildly. It needs water in which to breathe. It looks around the living room, then it looks through the broken-down door.

234

EXT. FRONT OF HOUSE

Carol looks up and looks around. She is trembling. She hopes it's over. It isn't.

(CONTINUED)

234

CONTINUED

The humanoid staggers out of the front door, about twenty feet behind her. Carol SCREAMS but the creature does not move toward her.

ANGLE ON HILL

He's only about ten feet away from her. He stops hurrying, takes cool aim, and fires.

ANGLE ON HUMANOID

It is hit in the side and falls, but it isn't dead. It drags itself a few more feet, pulls itself up at the side of the child's swimming pool.

WIDER ANGLE

Hill runs into the shot. He is now holding the rifle as a club, but he doesn't use it, because he realizes the creature is dying. He watches, almost fascinated, as the humanoid sticks its head into the water, takes a breath, and dies from its wound.

Hill turns back to his wife and child.

ANGLE ON CAROL, BABY

Carol slowly gets to her feet with the baby in her arms. She knows it's over, but she is still trembling. Hill rushes into the shot. He embraces them both and kisses them.

Oh, Jim.

CAROL

Baby.....

HILL

I'm so scared.

CAROL

She begins to cry.

It's OK, baby, it's OK.

HILL

Hill puts his arm around Carol. Except for Carol's sobbing, which slowly subsides, all is quiet. The adrenalin is gone. We relax, finally.

(CONTINUED)

234 CONTINUED

Hill and Carol look at the creature lying beside the swimming pool.

INSERT - CREATURE

Its face is just touching the water.

FRONT OF HOUSE

Hill and Carol stare at it.

HILL

Honey, leave everything as it is. We've got to get back to town.

235

CUT TO:

235 LONG SHOT - COHO HARBOR

A scene of destruction. Some gasoline fires are still smoldering. The townspeople are clearing out their own dead and wounded. There are no living humanoids to be seen. It is strange and quiet again, as Jim, baby, and Carol drive through. ~~They stop to load a wounded person.~~

+ park get out + walk down midway seeing the destruction

236 EXT. DOCK - JIM, CAROL, SHERIFF

JIM
Sheriff, where's Dr. Drake?

SAWYER
Huh?

JIM
Where's Dr. Drake? Is she all right?

SAWYER
(as if in a daze)
Ah...yeah...she did all she could. She went back to her lab.

Several men stand around the pick-up--all looking stunned. Carol looks at them and Jim.

(CONTINUED)

236

CONTINUED

CAROL

(beginning to break)

It's over, Sheriff...Jim...isn't it?
I mean...did we kill them all? I mean...
are we safe, Jim?...Jim...

The shot pulls up into a long CRANE SHOT until we lose Carol's voice in the distance.

CUT TO:

237

EXT. LAB - DAY

Dr. Drake's car pulls away from the lab. We see that Peggy is in the passenger seat. As the car drives away, CAMERA PANS UP to the green leaves of a tree.

DISSOLVE TO:

A238

SNOW-COVERED BARE TREE BRANCHES - DAY

From the snow-covered bare tree branches CAMERA TILTS DOWN to disclose a sanatorium, isolated in the snow-covered countryside.

238

238

INT. ~~HOSPITAL~~ ROOM - DAY

CUT TO:

It is immaculate, white, windowless. It is equipped as a small operating theater.

Peggy, SCREAMING, draped with white sheets, lies on a delivery table. Drake and a nurse, in surgical masks, ~~bend over her.~~
~~Drake administers a hypodermic.~~

CLOSE ON PEGGY

She is deathly white and sweating. Her SCREAMS SUBSIDE into an animal whimper.

ANGLE ON DRAKE AND NURSE

The Nurse hands Drake a scalpel. Drake prepares to make an incision for a Caesarian in Peggy's belly.

CLOSE ON DISTENDED SURFACE OF SKIN

Over Peggy's belly. It seems to be pulsating. The scalpel starts to draw blood as the incision is started.

CLOSE ON DRAKE'S EYES

Above the surgical mask. She looks nervous. Beads of perspiration trickle down.

(CONTINUED)

238

CONTINUED

CLOSE ON PEGGY'S BELLY

Drake's hand with the scalpel jerks away as...

SHOCK CUT

A bloodied, strange-eyed baby with an abnormally large skull bursts forth, tearing right through Peggy's belly.

As it draws in its first breath and emits an EERIE WAIL, we

FREEZE FRAME

THE END